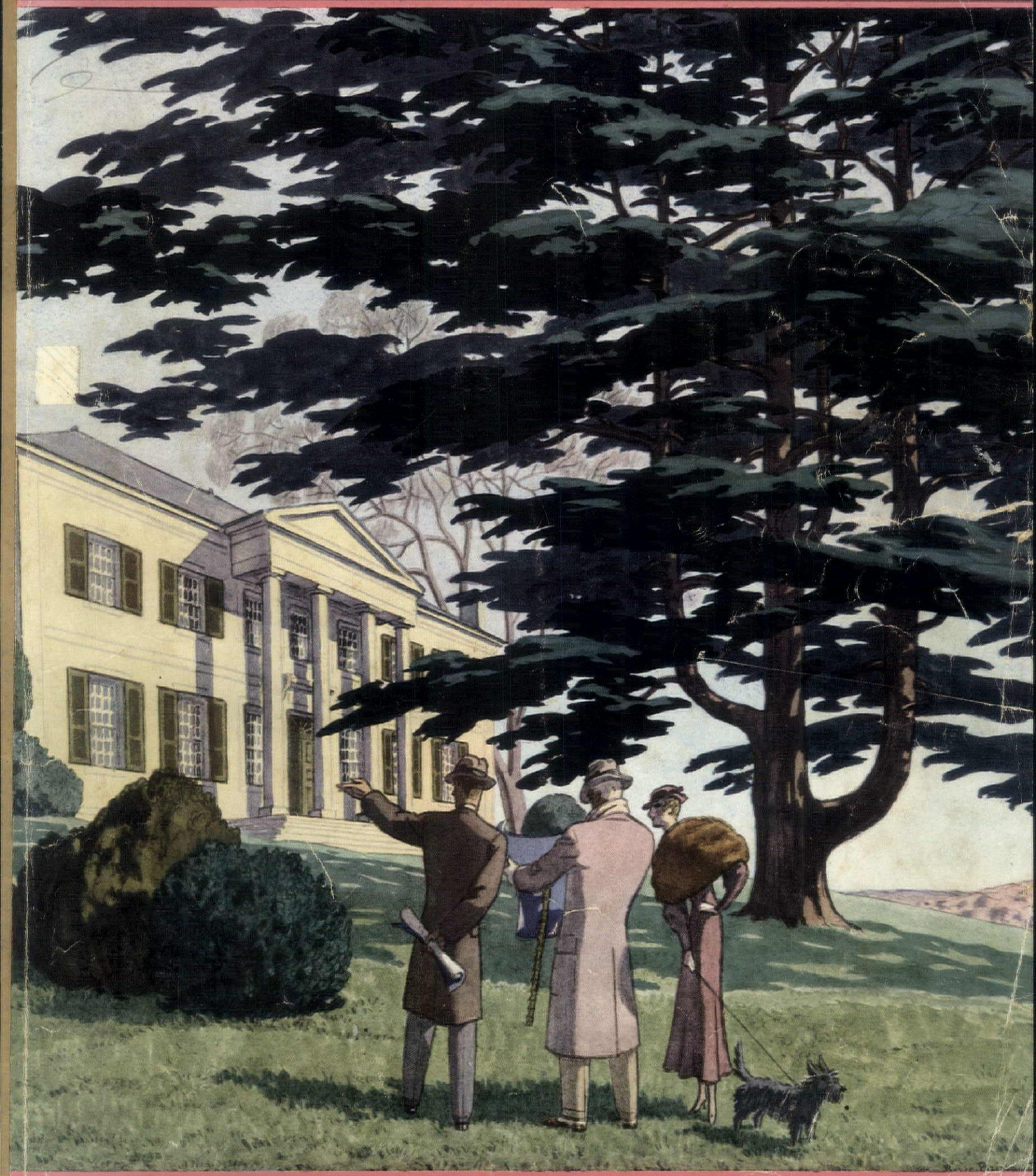
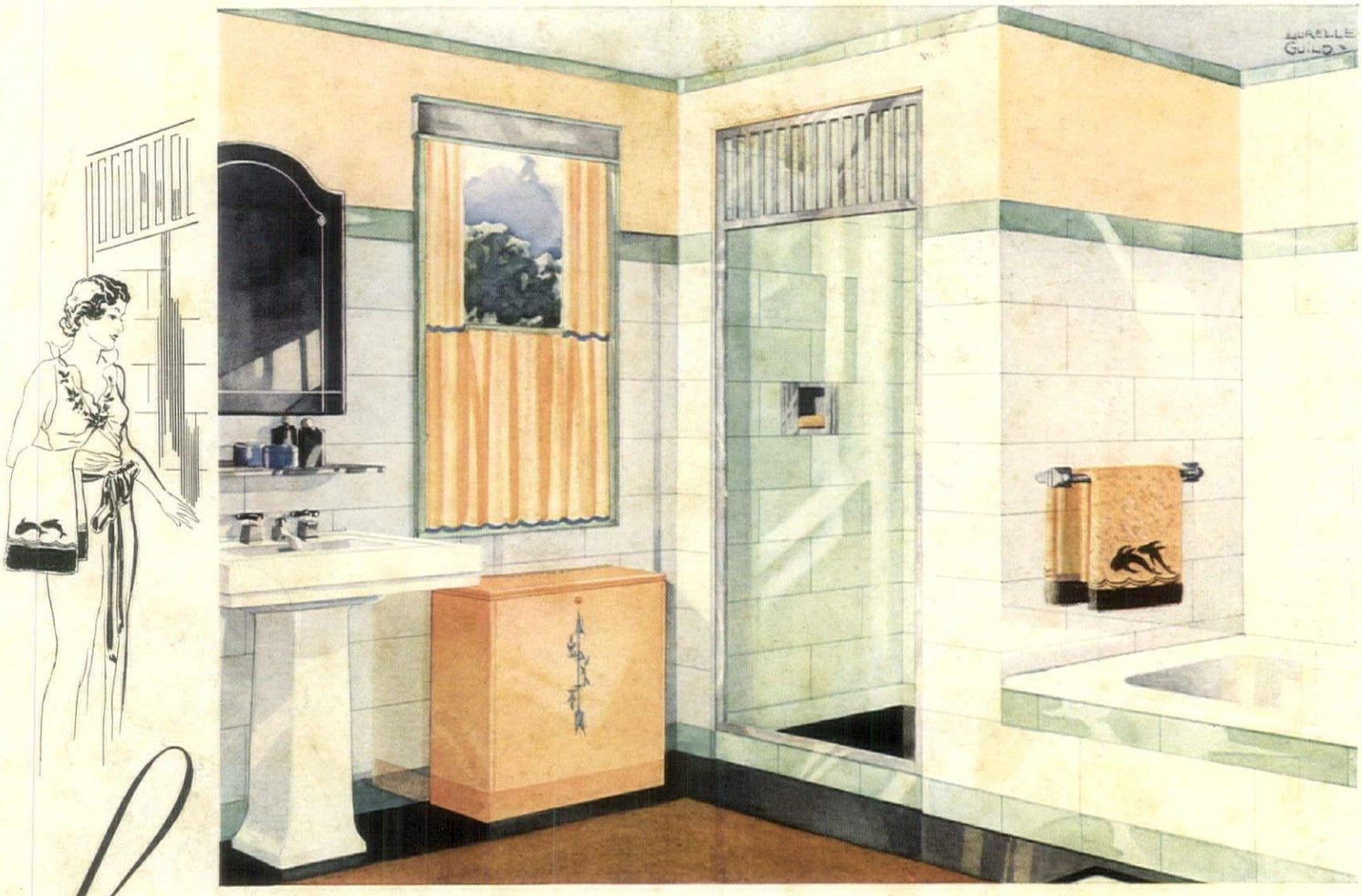
HOUSE & GARDEN

A Condé Nast Publication



Houses for all Tastes · January, 1934 · Price 35 Cents



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lift your Bathroom above the Commonplace

CARRARA Structural Glass has an amazing and unfailing ability to give an old or outmoded bathroom a new and distinctive *personality*. Perhaps the reason lies in the brilliant surfaces of Carrara Walls, or in their suave elegance of tone, or in their reflectivity and depth of beauty . . . but whatever the cause, it is a fact that Carrara Walls possess a satisfying loveliness and richness not found in walls of other materials.

Nor does the beauty of Carrara Walls outweigh their practical value in your bathroom. They do not fade or lose their splendor with the passing years. They do not check, craze, stain, change color, or absorb odors. You can keep them brilliant and clean by merely wiping them occasionally with a damp cloth. You can have them installed in your bathroom without the usual disorder of plaster dust and littered fragments, right over your present walls in most cases. And yet Carrara costs you little, if any, more than ordinary wall materials.

We believe you will be interested in our new folder, containing illustrations in full color of typical Carrara installations, together with valuable information on available colors, ease of installation, etc. Write for your copy today. Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

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The modern structural glass

A PRODUCT OF THE PITTSBURGH PLATE GLASS COMPANY

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4 DAYS OF SNIFFLES . . 4 WEEKS IN BED

WHICH?

(read copy below)

Colds cause more absence from occupations than any other disease —They are responsible for lost health, lost time and lost money.

WHY NOT GUARD AGAINST COLDS THAT HANG ON?

Listerine gargle attacks germs associated with colds

• Here is news for cold sufferers:

Actual tests have shown that when men and women used Listerine twice a day, their colds are mild and of short duration compared to colds of non-users.

Never was the relationship of oral hygiene and cold prevention more clearly shown.

The moment Listerine enters the mouth it attacks the millions of disease germs breeding there—including those associated with the common cold and simple sore throat.

Within 5 minutes after the gargle, the number of such bacteria is reduced amazingly—sometimes as much as 99%.

Even four hours after the Listerine gargle, reductions of as high as 64% have been noted. With such lasting effect is it any wonder that Listerine is the usual choice?

On the surfaces of the mouth, made cleanly and protected by Listerine, disease germs cannot gain the foothold they do on surfaces not so protected.

Get into the habit of gargling with Listerine every morning and night. It is a remarkable aid in warding off colds. And when a cold has started, increase the frequency of the gargle. Often this pleasant precaution keeps a cold from getting serious. Lambert Pharmacal Company, St. Louis, Missouri.

LISTERINE *is safe*

NOW AT NEW LOW PRICES

SCHOOLS OF HOUSE & GARDEN

GIRLS' SCHOOLS

THE FINCH SCHOOL

RESIDENT and Day. Courses for graduates of preparatory schools combining vocational and cultural opportunities. Special Courses for non-graduates. **Jessica H. Cosgrave, 61 East 77th St., New York City.**

BRANTWOOD HALL

Represented in leading women's colleges. Due to fortunate location, in the country, 4 miles from N. Y. City limits, school affords exceptional opportunities in education, sports, moral and cultural influences. **Lawrence Park, Bronxville, N. Y.**

DREW SEMINARY

For girls. Accredited. College Preparatory, General courses. Music, Art, Domestic Science, Secretarial. On beautiful Lake Gleneida. All sports. Gymnasium. 54 acres. Separate Junior school. 67th year. Catalog. **Dr. H. E. Wright, Pres., Box H, Carmel, N. Y.**

The KNOX School

A SCHOOL of American ideals in a country of American traditions. College preparatory, advanced and vocational courses. 27th year.
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Emma Willard School

THOROUGHLY prepares young women for leading colleges, and offers a broad, general course. Music and art. Athletic, outdoor life on 60-acre campus. Organized 1814. *For catalog address:*
Eliza Kellas, LL.D., Principal, Troy, N. Y.

Miss *Beard's* School

Prepares girls for College Board examinations. General courses include Household, Fine and Applied Art, and Music. Trained teachers, small classes. Ample grounds near Orange Mountain. Excellent health record; varied sports program. Established 1894. Write for booklet.

Lucie C. Beard, Headmistress
Berkeley Ave., Orange, N. J.

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A Country Boarding and Day School
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The Sister Superior, Mendham, New Jersey

HILLSIDE

For girls. Offers college preparatory, one-year intensive review, four-year general, one- and two-year secretarial. Music, art. Near New York. Separate Junior school. Margaret Brendlinger, Vida Francis, Principals, Box M, Norwalk, Conn.

St. Margaret's School

Emphasizes preparation for the leading colleges. Excellent general course with music, dramatics, art and secretarial work. Hockey, riding, tennis. Country estate, modern building. 58th year.
Alberta C. Edell, A.M., Box E, Waterbury, Conn.

The ERSKINE SCHOOL

College courses for graduates of preparatory schools. City advantages in the Arts, Social Service and Secretarial Science. Address: **Miss Euphemia E. McClintock, Director, 129 Beacon Street, Boston, Mass.**

THE DANA HALL SCHOOLS

Tenacre—For young girls from ten to fifteen years.
Dana Hall—College Preparatory and General Courses.
Pine Manor—Junior College, Sub-collegiate, Music, Art, Homemaking.
Helen Temple Cooke, Head, Box O, Wellesley, Mass.

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For young women. Ten miles from Boston. Two-year courses for H. S. graduates. Special subjects. Separate junior school. Sports. **Guy M. Winslow, Ph.D., 127 Woodland Road, Auburndale, Mass.**

House & Garden's office is in the Graybar Building, adjacent to the Grand Central Terminal. Tel: MOhawk 4-7500. Glad to have you call or come in.

HOUSE IN THE PINES

A Country School near Boston

Thorough College Preparation. *Junior College Course with Study Abroad.* Secretarial Course. Art Studio. French House. Household Arts. Music. Swimming. Golf. Fine Riding Horses.

THE HEDGES—A Separate School for Girls of Junior High School Age.

MISS GERTRUDE E. CORNISH, *Principal*
90 Pine Street Norton, Mass.

Mid-term enrollments

If your child has been attending a local school and has not made the expected progress during the past term, perhaps the fault lies not with the child nor with the school but with present conditions.

Increased enrollments have in many instances necessitated larger classes, in which it may have been difficult for your child to concentrate on his work or to receive the personal attention that he needs from instructors. If you have been considering a boarding school for him, perhaps it might be advisable to take advantage of mid-term enrollment rather than wait until next fall. Nearly all schools have now arranged their curricula so as to provide for mid-term enrollments. This makes late entrance possible without interruption of progress and without any feeling of strangeness that might otherwise accompany it.

The social aspect is just as important as the scholastic. If your child has startled you with an unaccustomed manner of speech or trace of rowdyness, perhaps he has been forming new companionships of which you would not approve. Attendance at a new school may be the best remedy.

On these pages are listed schools which, through personal guidance and proper associations, assure your child the development you desire: excellent mental training, sound character, poise, and the right friends.

House & Garden's School Bureau will be glad to help you select the school best suited to the individual needs of your child. House & Garden's School Bureau, 1930 Graybar Building, Lexington at 43rd Street, New York City.

GIRLS' SCHOOLS

STONELEIGH-PROSPECT HILL

Established as Prospect Hill 1869

An educational plan limited to forty girls because of the gift of an estate of 150 acres and a new specially designed, fireproof building. Prepares for leading colleges and offers advanced courses including Music, Art, Drama. Mensendieck Physical Education. Private stable.

Principals: Isabel Cressler, Caroline Sumner Greenfield, Massachusetts

ROGERS HALL

For girls. Thorough college preparation. General academic course. Junior college courses in secretarial training and liberal arts. Music, gymnasium, pool, sports. Delightful New England setting. Near Boston. Catalog. Mrs. Katharine Whitten McGay, 200 Rogers St., Lowell, Mass.

Webber College

Business and Financial Training for Women. Two-year course for high-school graduates. One-year course for college students. Winter term in Florida at no additional expense. *Write for catalogue.*
Winslow H. Webber, 535 Beacon St., Boston, Mass.

GIRLS' SCHOOLS

Bradford

131st Year. 4500 Alumnae. Near Boston. Endowed. Superior Faculty. Modern Courses and Equipment. 40 Acres. Swimming. Riding. Golf. All Sports.

BRADFORD JUNIOR COLLEGE
Two-Year Liberal Arts College. Accredited to Universities. Music, Art, Dramatics, Homemaking.

BRADFORD ACADEMY
Separate Three-Year Preparatory School. General Course. One-Year Course. Music, Art, Homemaking.
Katharine M. Denworth, Ph. D., Box 25, Bradford, Mass.

Do not hesitate to write to House & Garden's School Bureau on any subject connected with schools. The Bureau is maintained as a service to House & Garden readers. There is no obligation.

MISS SAYWARD'S

Accredited college preparatory, general, and secretarial courses. Music. Art. Sports.
Box 7, Overbrook Philadelphia, Pa.

HARCUM SCHOOL

Near Bryn Mawr College. Ten Miles from Philadelphia

College Preparatory. General academic. Excellent college record. Certificate privileges. **Graduate School.** Separate building. **Junior college** subjects. Broad vocational and cultural opportunities. **Junior School** entirely separate for girls 8 to 12 years. **Fixed Rate** includes Music, Art, and other electives. Also riding, swimming, sports. Stone buildings, attractive rooms, connecting baths, spacious grounds. *For booklet address*
Edith Harcum, B.L., Head of School, Box H, Bryn Mawr, Pa.

GIRLS' SCHOOLS

WILDCLIFF

A PROGRESSIVE JUNIOR COLLEGE

A two-year College Unit offering Liberal and Fine Arts. It provides an ideal next step for preparatory school graduates. Conference and workshop methods in Dramatic Art, Household Arts and Secretaryship. 10 miles from Philadelphia. All sports, canoeing, golf. Affiliated with Mary Lyon School. Ask for Catalog. MR. AND MRS. H. M. CHIST, *Directors*, Box 1556, Swarthmore, Pa.

MISS WRIGHT'S SCHOOL

For girls. Prepares for all colleges. General course leading to diploma. A limited group makes possible personal supervision in studies and sports. **Mr. and Mrs. Guier S. Wright, Directors, Bryn Mawr, Pa.**

BEAVER COLLEGE

In Phila. suburb. Standard 4-year college. Liberal arts, science. Vocational: home ec., health ed., fine arts. Teachers' certificates. Moderate rates. Catalog. **W. B. Greenway, D.D., Box M, Jenkintown, Pa.**

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Large Campus. 4 Bldgs. New Gym and Pool. Endowment Permits Moderate Tuition. Beautiful Location. Courses: Academic, Preparatory, Secretarial, Cultural, Music, Post Graduate. Separate Junior School. Attractive Home Life. Riding. All Sports. Catalog.
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(1 1-2 hours from Phila.)

Penn Hall Jr. COLLEGE *for* GIRLS

ACCREDITED *Junior College* and 4 yr. High School Conservatory. Specials. Part of May at Ocean City. Large Campus. New Buildings. Connecting baths. Athletics. *Riding.* Catalog, write Frank S. Magill, A. M. Headmaster, Box G, CHAMBERSBURG, PA.

OGONTZ SCHOOL FOR GIRLS NEAR PHILADELPHIA

Grace of finishing school with educational thoroughness. Junior College. General courses. College preparation. Homemaking Dept. *Rydal Hall, girls 7-14.* Abby A. Sutherland, Prin., Ogontz School P. O., Pa.

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A WEALTH of advantages awaits girls at this famous Junior College and Preparatory School, suburban to Washington. 32 magnificent buildings, canoe course, and bridle paths. Art, Music, Dramatics, Home Economics, Secretarial, Journalism. Fortieth year. Rates $950 and up according to room. *Catalog.* **James E. Ament, A.M., Ph.D., LL.D., Box 714, Forest Glen, Md.**

Marjorie Webster SCHOOLS, Inc.

2-, 3-, 4-year normal courses in Physical Education and in Dramatic Arts. 1- & 2-year Secretarial. 2-year Junior College. 4-year degree course. Catalog. Rock Creek Park Estates, Box H, Washington, D.C.

KING-SMITH STUDIO SCHOOL

Washington **Paris**
Music, Dancing, Dramatic Art, Languages, Fine and Applied Art. Residential School. Mr. and Mrs. August King-Smith, 1761 New Hampshire Ave., Washington, D. C.

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In Southern Virginia. Episcopal. Preparation for all Colleges. General, advanced and special Courses. 200-acre estate. Year-round outdoor life. Riding. Swimming. Golf. Catalog.
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Junior College and Four year preparatory. Founded 1812. In the Alleghenies near White Sulphur. Art, Music, Dramatics, Secretarial, Athletics and Social Training. Modern fireproof dormitory. Flat rate $675.00.
Dr. French W. Thompson, Pres., Dept. H, Lewisburg, W. Va.

RADFORD SCHOOL

Thorough college preparation. Fully accredited. High altitude. Dry, equable climate. Outdoor winter study and play—riding and all sports. Catalog.
Lucinda deL. Templin, Ph.D., Principal
4301 Austin Terrace, El Paso, Texas

THE BISHOP'S SCHOOL

On the Scripps Foundation. An Episcopal boarding and day school. Preparatory to all colleges. Intermediate grades. Modern equipment. Outdoor sports.
Caroline Seely Cummins, M. A., Vassar, Headmistress, Box 35 La Jolla, Calif.

These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

HOUSE & GARDEN
January, 1934

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Vol. No. 65, No. 1

SCHOOLS OF HOUSE & GARDEN

BOYS' SCHOOLS

NEW YORK MILITARY ACADEMY
CORNWALL-ON-HUDSON, NEW YORK
A SCHOOL OF DISTINCTION
Milton F. Davis
D.S.M., B.A.
BRIGADIER-GENERAL
SUPERINTENDENT

COLLEGIATE SCHOOL
Established 1633
A modern boys' college preparatory school with splendid traditions. First grade to college in small classes under experienced teachers. Music, manual arts, dramatics. All day program provides lunch at school and all sports.
Cornelius Brett Boocock, A.B., Headmaster
245 West 77th Street, New York City

St. Paul's GARDEN CITY LONG ISLAND
Boarding school for boys. Thorough preparation for college and scientific school. Carefully supervised athletics for all on graded teams. *For catalogue address*
Walter Randall Marsh, B.A., Headmaster

KINGSLEY SCHOOL
For boys. College preparatory. Junior school. Small classes. Near Montclair, 22 miles from N. Y. C. Catalog. Headmaster, Box D, Essex Fells, N. J.

THE MILFORD SCHOOL
Unusual advantages for college preparation. Small classes and individual instruction make for thorough preparation. Enables each boy to advance in keeping with his willingness and ability. Directed exercise and school teams. Write L. W. Gregory, Milford, Conn.

ROXBURY
Each boy prepared for college, individually, thoroughly, under well-balanced, flexible program. Separate Junior School. A. O. Sheriff, Headmaster, Cheshire, Conn.

CLARK SCHOOL HANOVER, N. H.
Seat of Dartmouth College
Certifies to Dartmouth and other Colleges
Junior College
Business Course
Address Frank G. Morgan, Ph.D., Hanover, N. H.

MOSES BROWN AN ENDOWED FRIENDS' SCHOOL
Help and inspiration for each boy, a century-old tradition
Upper school known for successful college preparation; lower school for sanely progressive methods. Secluded 25-acre campus. All athletics. Pool.
L. RALSTON THOMAS, Headmaster
271 Hope Street Providence, R. I.

Chestnut Hill Academy
Accredited college preparatory for boys. Small classes. 5-day boarding plan optional. Beautiful location. Philadelphia suburb. Gym, pool. All sports. 72nd year. Lower school. Catalog. Gilbert H. Fall, Head Master, Box H, Chestnut Hill, Pa.

FRANKLIN AND MARSHALL ACADEMY
A moderately priced school where over 1500 boys have been prepared for college in the last 35 years. Varied athletic program. Attention to each boy's needs. Excellent equipment.
E. M. Hartman, Pd.D., Prin., Box L, Lancaster, Penna.

The schools advertised in this section will gladly send you their literature.

VALLEY FORGE MILITARY ACADEMY
Accredited preparatory school in historic location. New modern buildings. A faculty of specialists. Sports. Cavalry. Band. *For Catalog, Address,* Director, Wayne, Pa.

APPLIED ARTS

INTERIOR DECORATION
FOUR MONTHS PRACTICAL TRAINING COURSE
Spring Term Starts February 2nd
Intensive training in the selection and harmonious arrangement of period and modern furniture, color schemes, draperies, wall treatments, etc. Faculty composed of leading New York decorators. Cultural, Professional, Design and Workshop courses. Day and Evening Sessions. Send for Catalog 1-R
HOME STUDY COURSE
Those who cannot come to New York may take the same subjects by the Home Study method. Students obtain personal assistance from our regular Faculty. No previous training necessary. Practical, simple, authoritative and intensely interesting course. Requires a few hours weekly in your spare time. Start at once. Send for Catalog 1-J
NEW YORK SCHOOL OF INTERIOR DECORATION
578 Madison Avenue • *Established* 1916 • New York City

BOYS' SCHOOL

FORK UNION
Honor school. Accredited. ROTC Supervised study. Prepares for college or business. Junior school for small boys. Housemother. Athletics. Swimming. Catalog. Dr. J. J. Wicker.
Military Academy, Box 9, Fork Union, Va.

BOYS' SCHOOL

LAKE FOREST
A LEADING College Preparatory School in the Middle West. Revolutionary new plan of education attracts nation-wide attention. 76th year. Headmaster, John Wayne Richards, Box H, Lake Forest, Ill.

Why the military school

The aim of military schools is not primarily to make soldiers but to give a boy the best advantages to be derived from a military training. Not the least of these is what might be termed "emergency response"—the ability to think clearly and act sanely in crises—to assume leadership if necessary. This ability develops naturally, as a result of the emphasis upon disciplined co-ordination of mind and body. While training a boy to co-operate with others, it promotes self-reliance and inculcates a sense of responsibility and honor.

Of course, your son may never find himself in a dangerous situation where "emergency response" is necessary to avert catastrophe; but preparation for it is an important phase of education. Besides, the standards of responsibility, scholarship, and gentlemanly conduct to which he has been trained will be of lasting advantage.

Most boys enjoy hugely the military features of school life. To the drill and discipline they respond with astounding zest. A military school is the best possible antidote for lassitude and indifference Every phase of a boy's life while he is under a military régime is conducive to developing splendid physical fitness and manliness of spirit.

The School Bureau of House & Garden is thoroughly familiar with schools all over the country. Its staff will be glad to advise you in selecting the right school for your son. House & Garden's School Bureau, 1930 Graybar Building, Lexington at 43rd Street, New York City.

DRAMATIC ARTS

American Academy of Dramatic Arts
Founded 1884 by Franklin H. Sargent
THE first and foremost institution for Dramatic and Expressional Training. The instruction furnishes the essential preparation for Directing and Teaching as well as for Acting.
Mid-Winter Term
Opens January 15th
Catalog of all Courses from the Secretary
Room 261-A, Carnegie Hall, New York

Emerson College of Oratory
Four-year degree course. Public speaking, drama, literature. Co-ed. Largest school of its kind in America. Summer session. 54th year. Harry Seymour Ross, Dean, Huntington Chambers, Boston, Mass.

FINE AND APPLIED ARTS

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COSTUME DESIGN • STYLING FOR TRADE, SCREEN AND STAGE
Individual training under
EMIL ALVIN HARTMAN
America's foremost style instructor & authority
Personal analysis of each student's requirements
Booklet 6 • 16 EAST 52nd ST. at FIFTH AVE.
NEW YORK • Plaza 3-1844 • PARIS

INTERIOR ARCHITECTURE & DECORATION
Finest Practical Training Obtainable.
Mid-Year classes begin in January.
N. Y. SCHOOL OF FINE & APPLIED ART
2237 Broadway (Parsons) New York

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Learn to be a **LANDSCAPE ARCHITECT**
at home, by mail; easy to learn; big fees for trained men and women, up to $100 per week. Healthful outdoor work. Write for free booklet of opportunities and details today.
American Landscape School
800 Plymouth Bldg., Des Moines, Ia.

SECRETARIAL TRAINING

SCUDDER SCHOOL
For High School graduates and College students. *Secretarial,* executive, cultural. "1-yr. intensive," "2-yr. comprehensive." *Social Welfare* course with supervised field work. Day, boarding. Catalog. Miss C. M. Scudder, 66 Fifth Ave., N. Y. C.

When writing to us for advice on the selection of a school, it will help us to serve you if you will tell us about your child—age, sex, previous schooling, interests, aptitudes; the type of school which interests you most; the approximate tuition you expect to pay. HOUSE & GARDEN'S SCHOOL BUREAU, 1930 Graybar Building, Lexington at 43rd, New York City.

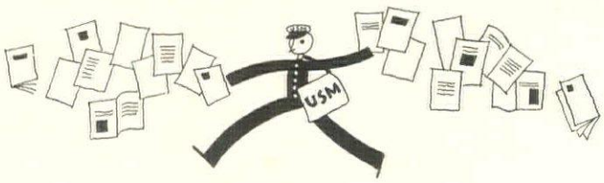
EXCEPTIONAL CHILDREN

The Mary E. Pogue Sanitarium and School
Wheaton, Illinois Founded 1903
For children and young people needing individual instruction. Special training. Medical supervision. Trained nurses. College trained faculty. Home atmosphere. 25-acre estate. Gratifying Results. Many students have continued work in academic schools.

The WOODS School
For Exceptional Children Three Separate Schools
GIRLS BOYS LITTLE FOLKS
For Booklet address Box 157, Langhorne, Pa.
Mrs. Mollie Woods Hare, Principal

These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

Booklets for the Asking



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Bathrooms and Kitchens

190. "Bathrooms and Kitchens of Distinction." There are several attractive color pictures in this brochure of bathrooms and kitchens that have been walled in Carrara structural glass. Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

Heating and Air Conditioning

191. Bryant Heaters and Air Conditioners. Literature will be sent on request covering the following: air conditioning, conversion boilers, gas boilers, warm air furnaces and the Bryant Dualator. The Bryant Heater Co., 17829 St. Clair Avenue, Cleveland, Ohio.

192. G-E Oil Furnace. Detailed information on this furnace will be sent on request. General Electric Co., Air Conditioning Dept., 570 Lexington Avenue, New York City.

193. "Hidden Facts." Tells of the economies obtained by using Petro-Nokol Oil Burners. Arco-Petro booklet shows models of boiler-burners. Petroleum Heat & Power Co., Stamford, Conn.

194. Ruud Water Heater. Full information on the Customer Control Gas Water Heater. Ruud Manufacturing Co., Pittsburgh, Pa.

195. H. B. Smith Boilers and Radiators. Booklet describing the special H. B. Smith Mills Oil and Gas burning boilers. The H. B. Smith Company, Westfield, Massachusetts.

Kitchen Equipment

196. Monel Metal Sinks and Ranges. Literature on sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. The International Nickel Co., Inc., 73 Wall St., New York City.

197. The White House Line. A folder contains layouts for kitchens of small and large homes showing the use of White House Kitchen dressers. Janes & Kirtland, Inc., 101 Park Avenue, New York City.

198. The Modern Oriole Gas Range. The name of the dealer in your vicinity carrying the "Modern Oriole" Gas Range will be sent on request. Standard Gas Equipment Corp., 18 East 41st Street, New York City.

Portable Houses

199. Hodgson Houses. Catalog HBA 11 shows several of these houses and plans. This concern also makes greenhouses, garden furniture, playhouses, etc. E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass.

Automatic Home Elevator

200. Shepard Home Lift. Folder describes an automatic home elevator that operates from the lighting circuit. The Shepard Elevator Co., Cincinnati, Ohio.

GARDENING

Fences

201. "Stewart Fences." A profusely illustrated booklet shows chain link wire and iron picket fences for private property and industrial use. The Stewart Iron Works Co., Inc., Cincinnati, Ohio.

202. Cyclone Fences. Literature describing Cyclone fences made of rust-resisting copper steel. Cyclone Fence Co., Dept. H, Waukegan, Ill.

Seeds, Bulbs and Nursery Stock

203. "Burpee's Annual Garden Book, 1934." A complete garden handbook describes flowers and vegetables and gives gardening information. It contains numerous illustrations. W. Atlee Burpee Co., 820 Burpee Bldg., Phila.

204. "Dreer's Garden Book." Contains information for the amateur gardener. It lists vegetables, flowers, perennial plants, etc. Henry A. Dreer, 1306 Spring Garden St., Philadelphia, Pa.

205. "The Gladiolus Fancier's Guidebook for 1934." Copyrighted, up-to-the-minute information on the culture, flower arrangement, bulb diseases, etc. of the Gladiolus. H. O. Evans, Bedford, Ohio.

206. "Sutton's Seeds, 1934." A beautiful book listing flowers and vegetable seeds. The price is 35 cents but for $1.25 they will send the catalog and seeds of four varieties. Sutton & Sons, Ltd., Dept. H5, Reading, England.

Trees

207. "Nut Crops the New Way." An interesting booklet on nut trees for shade and crops. The Living Tree Guild, 468 Fourth Ave., New York City.

Miscellaneous

208. Garden Index. An illustrated folder describes the new garden index box, containing 172 cards printed on both sides, covering history and culture of 1300 plants, shrubs, etc. Garden Index Co., 598 Madison Ave., New York City.

209. Garden Gadgets. Description and prices given on Plantaseed for planting seeds, Attracta Flower Markers and the seed storage kit. R. P. Cargille Co., 118 Liberty St., New York City.

HOUSE FURNISHINGS

Blankets

210. Kenwood All Wool Blankets. Literature illustrates and describes the many kinds of blankets and throws made by this concern. Kenwood Mills, Empire State Building, New York City.

China

211. Wedgwood China. An illustrated booklet on Wedgwood China, Jasper, Basalt, and Queen's Ware. Josiah Wedgwood & Sons, Inc., 160 Fifth Ave., New York City.

Floor Coverings

212. Amtorg Trading Corporation. A booklet contains fifteen full color and black and white illustrations of the genuine Caucasian and Turkestan rugs handled through this concern. Amtorg Trading Corporation, Rug Dep't., 261 Fifth Ave., New York City.

213. "Useful Facts About the Care of Rugs and Carpets." How Ozite Rug Cushions will make your rugs last longer. Information on cleaning rugs and carpets. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

214. "The Use of Wide Seamless Carpet in Decoration." A portfolio offers suggestions for the use in decoration of the Claridge, Belvedere and Deepdale carpets. Price 10c. W. & J. Sloane, 577 Fifth Avenue, New York City.

Furniture

215. "The Charm of a Livable Home." A booklet containing photographs of attractive and balanced furniture groups. Kittinger Company, 1893 Elmwood Avenue, Buffalo, N. Y.

216. "A Little Bit of Colonial America in Your Own Home." An illustrated booklet of Colonial reproductions for the home. W. F. Whitney Co., South Ashburnham, Mass.

House & Garden's Reader Service Bureau, Greenwich, Conn.

Please have sent to me the booklets numbered _____

_____

Name _____

Address _____

City _____ State _____ HG-1-34

If remittance is mentioned kindly enclose in stamps

Silver

217. Reed & Barton. Catalogs on the various silver patterns made by this firm and a list of the jewellers handling them. Reed & Barton, Dept. G, Taunton, Mass.

218. "The Modern Way to Choose Your Silver." A portfolio of illustrated booklets which describe the "Treasure" patterns in table silver. Rogers, Lunt & Bowlen Co., Dept. B15, Greenfield, Massachusetts.

219. "Bridal Silver and Wedding Customs." This booklet, an engraving chart, illustrations and prices of Towle patterns will be sent for 25 cents. The Towle Silversmiths, Dept. G 10, Newburyport, Mass.

220. "Private Silversmiths." A brochure containing illustrations of the Watson silver patterns. The Watson Company, 48 Watson Park, Attleboro, Mass.

Windows

221. "Draperies and Color Harmony." A booklet showing illustrations of interiors in which Orinoka fabrics have been used. The Orinoka Mills, 183 Madison Avenue, New York City.

222. Quaker Lace Curtains. A twenty-four page brochure on window curtaining problems and their solution. Price ten cents. Quaker Lace Co., 330 Fifth Avenue, New York City.

MISCELLANEOUS

223. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, 22H, New York City.

Books

224. "Books that Tell You How." A folder which describes 60 picked favorites from an extensive list of garden books. Macmillan Company, 60 Fifth Avenue, New York City.

Food

225. "Twenty-One Delicious Campbell's Soups." This folder contains brief descriptions of twenty-one different kinds of soup. Campbell Soup Company, Camden, N. J.

226. "Thrifty New Tips." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

For Informal Entertaining

227. "Here's Hospitality." A book of ideas about informal entertainment. Illustrates the Hospitality Tray. Waters-Genter Co., Division of McGraw Electric Company, Dept. 1273, Minneapolis, Minnesota.

228. "How to Give Buffet Suppers." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10 cents. Chase Brass & Copper Co., Inc., Waterbury, Conn.

TRAVEL

229. Bermuda. An illustrated booklet shows the scenic beauty of Bermuda. The Bermuda Trade Development Board, 230 Park Avenue, New York City.

230. France. Brochure illustrating the important and picturesque cities of France. Railways of France, 1 East 57th St., New York City.

Be Charming

A BOOKLET—"The Smart Point of View"
WITHOUT COST

MARGERY WILSON

America's authority on Charm. Personal adviser to eminent women of society, stage and business. Pioneer in the modern interpretation of Charm as a tangible, teachable principle.

HOW much charm have you? Just what impression *do* you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence.

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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Booklet and the "Charm-Test," write to:

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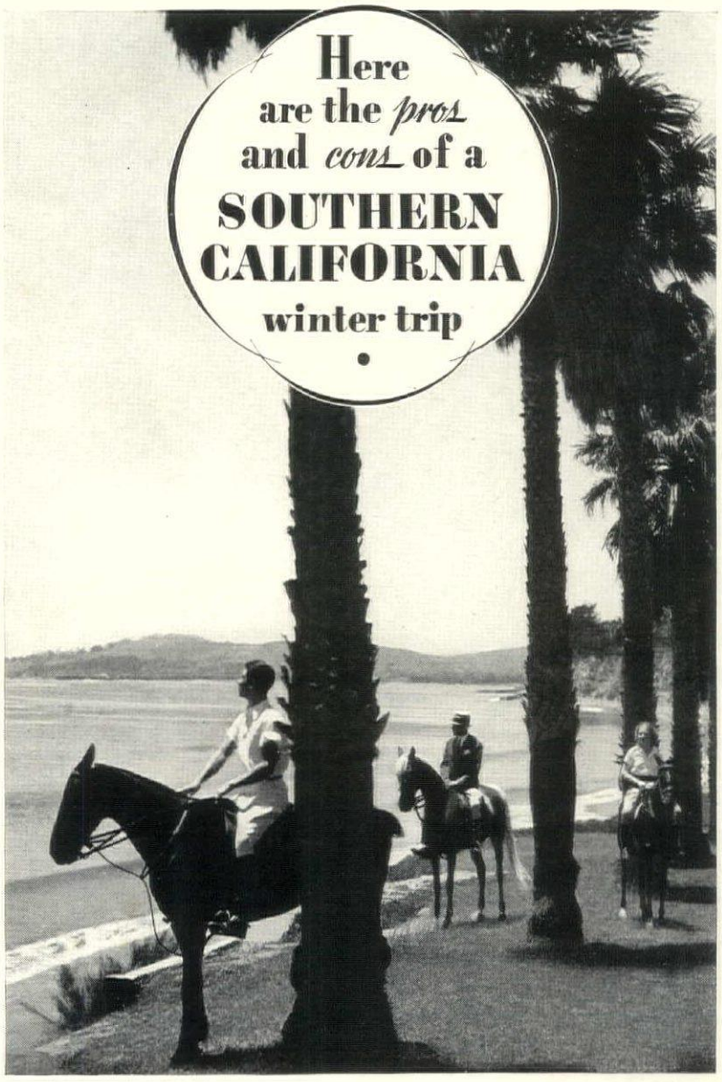

YOU need a little time off this winter. Let's see how Southern California measures up:

It's farther away than most U. S. resorts. But, happily, that gives you a chance to see for yourself just what's going on these days clear across this interesting country of ours. And actually, even from New York, Los Angeles is just three days by train, less than a day by plane.

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Costs? Here again, plenty of choice, from great resort hotels to modest inns. Generally, costs here are about 16% under the U. S. average, the year 'round . . . *far* less than resorts having only one brief "season."

And now for ways to have a good time. This isn't bragging; nature simply put them here with lavish generosity!

There's the blue Pacific, with its gay pleasure-isles just offshore. The desert where smart America rides, swims and sun-tans. Nearby are mighty mountains sheltering orange groves and flowers. The foreign atmosphere of ancient Spanish Missions, palm-lined streets, the harbor, and nearby Old Mexico. Thrilling sights like Yosemite, on your way.

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For after-dark entertainment, remember that in all the world there's just one Hollywood . . . And it's thronged with interesting people from all over the globe. You'll like its neighbors, too . . . Pasadena, Glendale, Santa Monica, Beverly Hills, Long Beach, Pomona and scores of others, surrounding Los Angeles.

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That you may judge for yourself, won't you let us send you free, a brand new book which tells and pictures the *facts* about a Southern California vacation? Includes over 150 gravure photographs, maps, itemized cost schedules and authoritative information that's genuinely helpful. Rest assured it's no ordinary travel booklet. We'll also gladly send free detailed routing from your home city. Just mark and mail the coupon, now.

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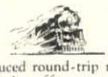
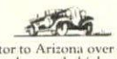
Living costs are moderate too, in this healthy, happy land of the "last frontier". Decide right now to vacation this winter—under the sun—in Phoenix.



Reduced round-trip rates now in effect on the Rock Island-Southern Pacific and Santa Fe Lines.



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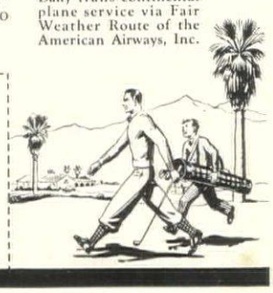

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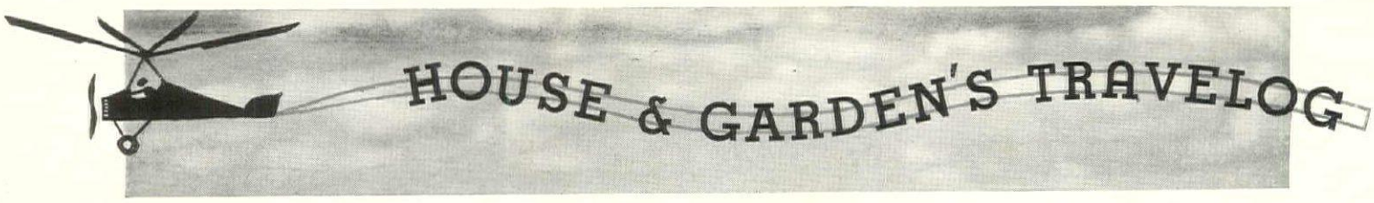

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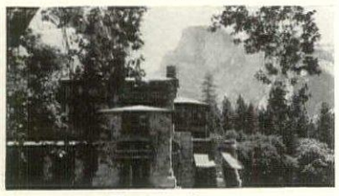

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The Ahwahnee. Visit California's most distinctive mountain hotel during Winter Sports season. Skating carnivals on a huge open rink, dog-team tours, tobogganing, skiing—all in a matchless, sky-high theater. For illustrated Ahwahnee and Yosemite folders write Frederick Black, Manager.

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The Raleigh Hotel. New management. Across Pennsylvania Avenue from new Government Buildings. All rooms with tub & shower. $3. one, $5.-$8. two. E. P.

The Willard Hotel. Affordable rates popularize it with prominent people. In heart of downtown section. $4. one, $6. two, up.

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The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European Plan.

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Orlando, the perfect spot to enjoy Florida, in the substantial Central Section with better schools, churches, and a merry round of entertainment. Vacationing in Orlando is Wise Economy and a Sound Investment in Better Living. For interesting new booklet address H.G. Chamber of Commerce, Orlando.

WINTER SCENE

Well, there's one thing sure, we can not complain that our winter scene lacks variety. The social season opens brilliantly in the Metropolitan centers, down at Miami Beach the racing has already started, the Lake Placid Club holds its Annual Ski-Jumping Tournament January 1, across the continent the Annual New Year's 12-Goal Tournament takes place at Del Monte, and Arizona guest ranches welcome back many converts to the free, easy life.

ARIZONA

In Arizona . . . that land of infinite variety . . . the principal season of the guest ranches is just starting, although many of them are open all year. Life on a ranch is what you make it. If you like to "jest drowse" it's not hard to find company. Horseback riding under cloudless skies takes on a new pleasure in this sunny winter climate. Many of the ranches offer polo, swimming and even golf, and of course, all the conveniences. Take the children too, for guest ranches are ideal for a family vacation and there are excellent ranch schools in Arizona.

DOGS

Golf, which is always King at Pinehurst, yields its place for a while this month to dogs. From the eighth to the thirteenth the Pinehurst Field Trial Club will hold its Seventeenth Annual Field Trials and the consumption of quail will take its customary seasonal rise. The National Field Trials will be held near Radium Springs, Georgia, beginning February 5. The National will follow the Southern Amateur Field Trials held every year at Albany, Georgia. This year will be the first time that the National Field Trials have been held in Albany and it is expected that many of the country's best-known sportsmen will be there. Among well-known dogs that will compete are those owned by Mr. William Ziegler Jr. and Mr. Walter C. Teagle.

SPORTS . . . SOUTH

In Florida they are taking time off from golf and yachting to watch the thoroughbreds at Tropical Park where the meet will continue until January 24. From January 25 to March 7 there will be racing at Hialeah Park, sponsored by the Miami Jockey Club. Agua Caliente's race meet opened December 24 and will run through March 18.

Fortunate are those families that can pack up their golf equipment and go South or West. For one thing the National Match Play Open will be held January 11 to 15 in San Francisco, and again down in Florida, there are many tournaments. The Lake Worth Tournament is January 22 to 26 at the Palm Beach Golf Club, and from January 29 to February 3 the National Amateur Championship of Golf Club Champions will be held on the St. Augustine Links for the Walter J. Travis Memorial Trophy.

SPORTS . . . NORTH

At Lake Placid, besides the Annual Ski-Jumping Tournament January 1, there are the National A. A. U. Junior Two-Man Bob Sled Championships on the Olympic Bob Run January 20 and the Essex County Speed Skating races held January 27 on Mirror Lake. If the Chateau Frontenac calls you to Quebec, you can ski, skate, toboggan and sit in at the weekly matches between the American League's professional hockey teams. At Atlantic City, they are holding Ice Hockey games every Friday and Saturday night at the Municipal Auditorium.

JUST TO KEEP POSTED:

Music: In addition to the many Philharmonic Concerts at Carnegie Hall during January, the Boston Symphony will visit New York on the 4th and 6th. Carnegie Hall also offers individual concerts by the famous pianists, Josef Hofmann and Vladimir Horowitz, on January 20 and 30 respectively. On January 24 you may hear the distinguished violinist, Efrem Zimbalist.

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The Hanover Inn. On the Campus at Dartmouth College. 100 rooms. 60 baths. Elevator. Highest type hotel service. Excels in all winter sports.

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Hotel Barclay. 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown business district, and Grand Central Station.

The Panhellenic. 3 Mitchell Place (49th St. & 1st Ave.) A tower hotel by the East River. Delightful environment. Convenient transportation. Reasonable.

Hotel Parkside. 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces excellent restaurant. $2 per day—$10 per week.

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Ocean Forest Country Club. Invites you to one of the South's best golf courses. Grass greens and tees. Excellent cuisine. Winter climate Ideal.

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The Carolina Inn. Luxurious rest or recreation among the pines and flowers. Golf 18 holes grass greens, riding, quail shooting. Moore & Sons.

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Princess Hotel. Directly on Hamilton Harbour. Socially discriminating clientele. All recreational features. Symphony and Dance Orchestra. Booklet.

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Alpine Inn. Ste. Marguerite Station, Que. 55 miles from Montreal. Log Chalet, metropolitan standard. Famous skiing and winter sports district. Literature.

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San Francisco

Cunard Line. For rates, reservations, information, call or write A. B. Swezey, 501 Market Street. Sutter 6720.

Matson Navigation Company. For rates, reservations, information, call or write 215 Market Street. Douglas 5233.

DISTRICT OF COLUMBIA

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Chesapeake & Ohio Lines. For rates, reservations, information, call or write J. B. Edmunds, Asst. G. P.A., 714 14th St., N.W., Phone National 0748.

Cunard Line. For rates, reservations, information, call or write T. J. Stead, 1504 K Street, N. W., District 1856.

HOUSE & GARDEN'S TRAVELOG—Cont.

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Chicago

Chesapeake & Ohio Lines. For rates, reservations, information, call or write C. W. Haynes, P.A., Utilities Bldg., Phone Wabash 1480.

Cunard Line. For rates, reservations, information, call or write W. F. Crum, 346 N. Michigan Avenue, Central 2050.

Matson Navigation Company. For rates, reservations, information, call or write 230 North Michigan Avenue, Randolph 8344.

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Baltimore

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Cunard Line. For rates, reservations, information, call or write C. Stewart, 33 State Street, Hubbard 8700.

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Chesapeake & Ohio Lines. For rates, reservations, information, call or write D. W. Bennington, P.A., Railways Exchange Bldg., Phone Victor 5145.

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Cunard Line. For rates, reservations, information, call or write J. Potter, 220 S. 16th Street, Pennypacker 7841.

Pittsburgh

Cunard Line. For rates, reservations, information, call or write E. E. Cole, 712 Smithfield Street, Atlantic 8670.

TEXAS

Dallas

Chesapeake & Ohio Lines. For rates, reservations, information, call or write F. E. Landmeier, P.A., Southwestern Life Bldg., Phone 2-6323.

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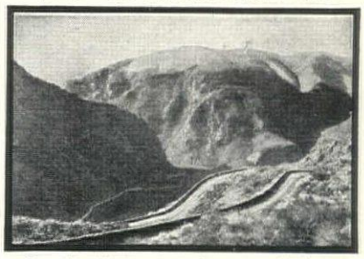

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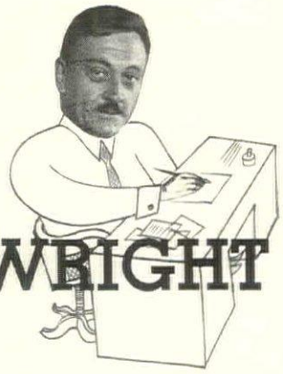


MR. WRIGHT IN HIS SHIRT SLEEVES

MY job is to sell you the next issue of House & Garden, so I asked the editor, Mr. Richardson Wright, to tell me what he is going to do in the February issue. He sent me the following memorandum, and it is so much better than my own stodgy writing that I am reproducing it just as I received it. It shows Mr. Wright in his shirt sleeves with no trace of the editorial bedside manner. When I read it, it made me most anxious to see the February issue. How about you?

TO PROMOTION MANAGER FROM MR. WRIGHT

Just why the February issue is devoted to furniture I can't say. It always has been. The custom reaches far back into the pre-historic past of House & Garden, into the yeasty clouds of time immemorial. Perhaps it had something to do with the fact that department stores have furniture sales in August and February.

Anyhow—the *Cover* is a honey—a couple of queer, long-tailed blue birds from the back lots of the Amazon Valley sit on a perch before a bamboo screen. Ornithology rampant and highly decorative. Bruehl did it.

He composed the *Frontispiece* too—Americana—an antiquitaire's shop window. This establishes the atmosphere for the lead article which is by Mrs. Franklin D. Roosevelt on her *Experiences in Furniture*. We are publishing this on its merits as an article—not because of the fame and position of the author.

Then we switch to an article on *Clematis*. This is a type of decorative vine that, in this country, is restricted to a few kinds. England grows several hundred. Up at Amenia, N. Y. dwells one J. E. Spingarn, a man of parts and affluence, who has a big collection of them and grows them well. He is imparting his rare knowledge to House & Garden's readers. Also we took exclusive pictures for it.

Come Hell or high water, the next feature will be an article and spread in color on *petit-point*. Not the old-fashioned kind, but new designs especially made for House & Garden by Robert Locher and Ruth Reeves. A wool-dispensing emporium has arranged to sell the patterns and wools necessary for these.

A page of *Sunrooms* and an article on the *kind of meals men prefer* bring us to another color page—a Bruehl study of a green and white, third-dimensional *dressing room* that Tate & Hall have created for a Long Island fancy farm.

Men are further recognized by a two-page spread about the *Orderly Male*—types of closets and dressing rooms and sectionalized drawers for those who keep their clothes neatly.

The next group of pages juggles several subjects—an article on *Flower Arrangement*, an *English Modern House*, Katherine Brush's writing room (yeh ought to see what she writes in), and then a swell decorated house from Long Island.

The furniture saga is further continued by a four-page display of *New Furniture*, selected by our alert editors from the best designers and showing the latest trends. This is furniture made for you. Next you make furniture for yourself—the reader learns on two pages, amply instructed by practical drawings and four especially designed examples, *How to Drape a Dressing Table*.

Every now and then when the occasion and mood conspire I like to show a "document" in House & Garden. Last summer, up in Saratoga, I encountered a perfect Victorian document—a complete Victorian house. I had this photographed and we will be giving it four pages in February.

Of late the movies have been giving the public a vicarious education in good taste. On the following two pages we select *Interiors from the Pitchers*.

Two gardening articles follow this, one on how to *espalier shrubs against walls* the way they do on the Continent; the other a grand Apologia Pro Vita Sua by Louise Beebe Wilder, high-priestess of rock gardening. She takes several slams at those who don't like this form of horticulture.

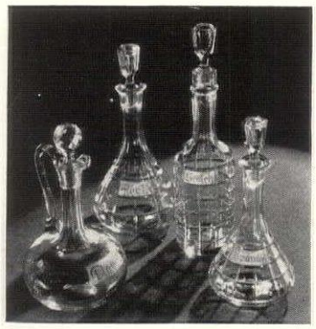
Finally we wind up with two pages of *last minute things from the shops* and the Gardener's Miscellany.

The preponderance of reader interest in this number will be on Furniture and decoration. Only two houses are shown, since we cut loose on houses in January. Gardening has second space and will run the roost in the next number—March.

Shopping Around...

No sooner having solemnly resolved not to show any more drinking accessories for at least one month—I am confronted with the most perfect glasses that ever tempted an old resolution maker. If you've been perusing any of the treatises written lately on how, why and what to drink—the price we must pay for this thing called Repeal—you know these glasses are super-clear, bubble thin and with not a tinge of color to dim the glorious hues of the contents. In all sizes, priced at $7.50 a dozen. Carol Stupel, 443 Madison Ave., New York

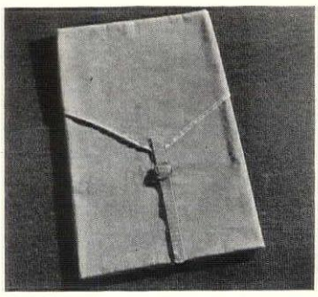
Amethyst is *the* color for glass plates. I've always been fond of red glass—but it is just a little obvious—and midnight blue is thrilling but a bit chilling too. Of course for sheer sophistication, there's nothing like black—but isn't it rather bizarre? To really live with I'll take this deep, luscious purple which possesses the charms of all three, slightly mellowed. Starkly modern or blushingly Victorian according to its surroundings—decorated with only a simple, narrow bevelled border. Cream soup and saucer, $15 a dozen. 9¼ inch plate, $10 a dozen. Et cetera, 71 E. 57 St., New York



One now checks up on the liquor supply with the quite modern, pleasantly masculine, cross-barred crystal decanters shown above. The name clearly engraved on each leaves no doubt as to the nature of the contents. Whiskey, $11, liqueur, $9, port, $10.50. Claret pitcher, $9.75. William Streeter, 870 Madison Avenue, New York

Now that the Neo-Classic has become an institution, such staple pieces as the Regency grate above are important discoveries. Besides which, this particular piece of furniture is so charming in itself that it tempts you to decorate a room just to put it in. Black cast iron with shiny brass ormolu. $35. Edwin Jackson, 175 E. 60 St., New York

To go in the room the Regency grate goes into there's the table above—end table, coffee table or what you will—with black legs and base and discreet touches of gilt. The top is covered with an interesting old print—a different one on every table. $21. A. L. Diament & Co., 1 East 53 Street, New York



Who would believe that a bold adventurer given to gadding about the countryside in the rumble seats of speedy roadsters masquerades in the plain, unromantic khaki envelope bag above? But a life spent protecting the coats, blankets and other impedimenta that at one time or other gets itself tossed into the rear of every car does require a sturdy constitution—which is what khaki cloth has nothing else but—besides being almost soil-proof. Shown folded, above, the rumble-seat-bag really measures 21 by 36 inches. $3. Mrs. Mabel F. Bainbridge, Fearing Road, Hingham, Mass.

The friendly pair above just had to have their pictures taken together. Both come from fine old Early American families—the one a Southerner, the other a Yankee. The hooked rug, from Virginia, is a copy of an old one now in a museum. Virgin wool yarn with a mercerized background. Design in soft brown, green, rose, red and lavender. 27 by 55 inches. $17.50. Laura Copenhaver, Rosemont, Marion, Va. A great, great grandaddy of the fiddle-back footstool was a New Englander. This descendant is made entirely by hand in solid oak, pine or maple. $5.80. R. E. Willey, Inc., Westfield, Indiana

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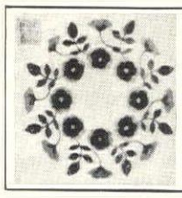
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Edgerstoune Rastus, owned by Mrs. John G. Winant

A Bonnie Bairn of Edgerstoune

To many people it would seem that the first lady of a state might well find it rather difficult to superintend personally the running of one of America's best-known kennels in addition to her other duties, but, says Mrs. John Winant, wife of the Governor of New Hampshire: "There is nothing more interesting in the dog game than that of finding the right combination in breeding dogs that will produce outstanding results."

Mrs. Winant knows that the breeder can never be sure that the mating will produce what is desired. But she also knows that persistency along certain well-defined lines is bound to be crowned with success in the long run. And just to prove that this contention is sound, we call your attention to one of the outstanding West Highland White Terriers of 1933, owned by Mrs. Winant: Edgerstoune Rastus, whose sire was Ch. Ray of Rushmoor and whose dam was Ch. Clint Casserole. Rastus was born on September 29, 1932 and commenced his show career at eight months at that great outdoor event held on Mrs. Hartley Dodge's estate at Madison, New Jersey on May 27, 1933, a show where competition was very keen. Here he was reserve winning dog, which win he repeated at the Ladies Dog Club show held at Brookline, Massachusetts shortly after. At eleven months he scored a grand victory by going best of breed at the Newport, Rhode Island, Brockton and Bridgewater, Massachusetts shows.

While Mrs. Winant has been interested in dogs all her life she did not take up breeding West Highland Whites until almost four years ago. Since that time Edgerstoune Kennels have scored many important wins with their home-bred terriers. Mrs. Winant recently returned from England and Scotland bringing with her some outstanding specimens of the breed which will undoubtedly form part of the breeding stock of Edgerstoune.

Rastus is a representative of a breed that is exhibited at all prominent dog shows where he makes a smart and stylish appearance in the ring. Possessing all the good qualities of a terrier, the West Highland Whites are dogs one should be proud to own. An offshoot of the Scottish Terrier and Cairn, the West Highland White greatly resembles these two except that he is somewhat smaller and shorter in foreface than the Scottie and of course he is white. White Terriers have been bred in England for a hundred years or more for destroying foxes and vermin, but it is only within recent years that this breed was brought out as a show dog.

After this show introduction, a West Highland White Terrier Club was formed in England in 1905 and a standard adopted, with the result that this breed is now an aristocratic member of canine society in England and America.

The West Highland White Terrier weighs from twelve to eighteen pounds. The coat is white in color and free from curl. The eyes are hazel, ears small and erect. The body is compact and muscular and the movement of the dog suggests energy, sturdiness and physical force. He is the embodiment of courage, intelligence and spirit. When he is aroused he can handle a difficult situation with impunity. In repose he is sweet, affectionate and devoted to master and child. A lot of good dog in a small wrapping!

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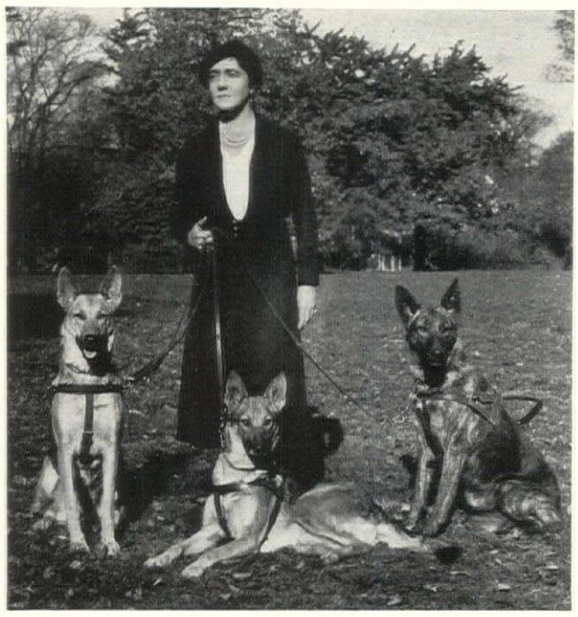

MRS. HARRISON EUSTIS, who heads the Seeing Eye organization, has patterned its training on that of the Fortunate Fields School

Shepherd dogs to guide the blind

FEW dog lovers, whatever importance they may place on show qualities, can withhold their admiration for dog intelligence, regardless of the breed or breeding of the animal which displays it. Those who have wondered to what extent we can expect dogs to think for themselves and to draw conclusions from their reasoning, would learn much from a visit to the Seeing Eye in Morristown, New Jersey. Here, intelligence, advanced to as high a degree as has ever been developed in an animal, is being put to one of the most practical and humane uses that can readily be imagined—for the Seeing Eye is the well-named philanthropic organization where blind men and women learn to see again through the eyes of educated German shepherd dogs.

To any one watching for the first time a blind man and his dog working together, it is the confidence of the man in his guide which is most striking. He has a "conquer-the-world" spirit which comes to those who, after years of dependence, get their first taste of a new freedom. There is no shuffling, no hesitancy, such as one usually associates with those so handicapped. The dog steps out briskly, faster than the average pedestrian would care to walk, and weaves in and out of the foot traffic and around obstructions without noticeably slowing her pace. Her slightest change of direction instantly is conveyed to her master through the semi-stiff, U-shaped handle of her harness. By keeping a steady pull on the handle of the harness held in her master's left hand, she skilfully guides him around manholes, ladders and, with an eye for height, awnings which are too low for him. They go up and down steps and through revolving doors as easily as any seeing person. At the curb she stops until her master locates the edge with his foot or cane and then she is prepared to obey, or disobey if it is dangerous, his command right, left or forward, the only spoken directions it is necessary to give her.

Just as much at home in the street as on the sidewalk, the dog crosses only when it is safe to do so. While, as you might think, she does not recognize the red or green traffic signals, she does wait for the cars to pass, or hurries to get in front of them with as much agility as, and a great deal more certainty than, the most experienced pedestrian.

As the blind man has a mental picture of the route he wants to follow—so many blocks straight ahead, so many to the right and so many to the left—he has only to count them as he goes along, giving the dog the necessary command at each corner. It is a fascinating picture to watch, this rapid, sure-footed progress of the blind and his "seeing eye."

The dogs like the work immensely. They are descendants of that industrious breed which has been tending sheep for centuries in middle Europe and they are essentially workers, although they are just as ready to play when they are not on the job.

The dogs which are used are just as much hand-picked as are the instruments of a good surgeon. Most of them are raised in kennels where for ten years selective breeding for dog intelligence has been carried on. Guiding the blind is only one of the many divisions of this "dog university." According to the talents and special abilities which they demonstrate while they are reaching maturity, the dogs are selected for training in police work, trailing, war service, or guarding private property. The dogs which are selected for guiding the blind must be keen and their ability to assimilate their education must be above average. They must be able readily to take the

(*Continued on page* 12)

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When both dog and master have been trained and are thoroughly accustomed to each other, they go everywhere together, even in cities

Shepherd dogs to guide the blind

(CONTINUED FROM PAGE 11)

initiative and must not be afraid of responsibility. The female is used most often—not that she is more intelligent, but because usually she lends herself better to this type of work, is more affectionate and less easily distracted.

It cannot be said that these dogs are merely trained, for training implies that they are taught to obey every command implicitly and without regard for the consequences of their acts. "Education" is the proper term, because the dogs must first acquire certain knowledge and then learn to apply it to whatever problems may present themselves, draw their own conclusions and act accordingly. All their teaching is based on animal psychology, and guide-dog trainers are real masters in the study of the dog mind.

For three months, day after day, the trainer takes the student dog through city streets and over given routes until she learns to meet any situation which may be encountered. No dog will deliberately run into a tree or under an automobile, but what she must learn is to allow sufficient clearance not only for herself but for her blind master. She is presented with problems in blocked sidewalks and she puzzles out, in her own mind, the safest way to take her master around them. The dog learns to spend as little time as possible in the street and to cross in a straight line. Her problem is how to gauge the breaks in traffic—to know when to slow up, when to stop and when to hasten her pace. Several times during the training period the instructor undergoes the "blindfold test"—which means that he, blindfolded, works his dog through the city traffic and encounters the exact conditions which subsequently the blind master himself will meet.

Like humans, every dog is different from all others of his kind, and each presents special problems in his training. Obviously there can be no definite all-around rules which can be set down as being necessary in the education of guide-dogs. What works successfully with one might ruin a hundred others. The basic principle is obedience—which the dog must learn before any further step can be taken—and the obedience must be willing. To create that willingness no harsh methods can be employed. The trainer must keep the respect and esteem of his dog and he must never, above all, lose his temper.

Once the fundamental lesson of obedience has been learned the much more difficult but equally important knowledge of when to disobey must be assimilated. If her master's commands of "right", "left" or "forward" will lead him into danger she must learn to ignore commands, either waiting until the danger has passed or figuring out in her own mind the best way to circumvent it. The dog learns from experience that if she leads the instructor over an icy bit of walk he slips and falls; that if she walks into an obstruction he stumbles; that unless she picks a careful path through pedestrians on a sidewalk the instructor will be bumped and jostled. She learns in fact that the safety of her master is her responsibility. The dog which cannot do all this without error, which cannot lead her blindfolded instructor unfalteringly through every kind of danger and under all kinds of traffic conditions, is never allowed to guide a blind man. The successful dog finishes her studies in about three months and is ready for her blind master.

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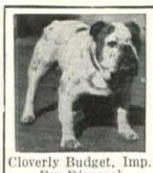

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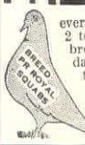

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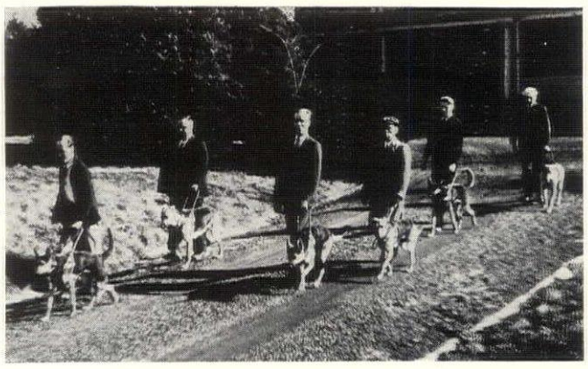
All of these facts will help the breeder to make a more intelligent selection for you, and at the same time clarify the negotiations incident to the purchase of a pedigreed dog. And we suggest that you mention *House & Garden* in writing.



A CLASS of blind men with their dogs, leaving the Seeing Eye headquarters for their daily period of outdoor practice in getting about

Shepherd dogs to guide the blind

use their dogs. Not every dog will do, of course, for every master. Long before the classes arrive each man's record is carefully studied; his character, habits, temperament and entire make-up, both mental and physical, are analyzed. The very lively man had better have a quiet-natured dog. The master lavish in his affections would be more successful with the dog not easily spoiled by a shower of caresses (if it is possible to spoil a dog by too much affection). A man given to bursts of uncontrollable temper is never considered. And so the careful weeding out and selections are made. The first few days of the classes are devoted to the master and dog becoming acquainted and learning to respect one another. The dog grows to know his master's voice from all others and her natural desire to obey it is enhanced by their mutual affection.

From the very first the master cares for his own dog, brushing and grooming her and feeding her. The Seeing Eye dogs are fed raw meat with a balancing of dog biscuit and receive two meals a day for a total of about one pound of food, depending somewhat on the individual case. Years of experience have proven that regular exercise in addition to this simple diet, excluding an excess of rich and starchy foods, keeps the dogs in exceptionally fit condition and raises their resistance to disease. Resistance to disease is also, of course, somewhat an inherent quality, but as the dogs are not selected for training until they reach at least fourteen months of age, it is possible to eliminate "bad feeders" from the guide-dog classes.

Not only must the blind learn how to care for and feed their dogs—they must learn to use them. Each day the classes take their dogs through the streets of Morristown and are instructed in how to command them and gradually grow to have complete confidence in their guides. All in all it requires about four weeks of patient perseverance on the part of the instructor, the dog and her master before the blind man and his "seeing eye" are prepared to go home, a perfectly coordinated unit, to enter a new life together.

At the head of this great philanthropic movement is Mrs. Harrison Eustis who with Elliot S. Humphrey, has established the most complete tabulation of shepherd dog blood lines in existence. In order that all instructors of Seeing Eye dogs could be uniform they started a school for instructors at Fortunate Fields, the Swiss headquarters. It takes three to five years of intensive study to become a head instructor. Of the fifty carefully selected applicants, only five have had the qualifications and ability to complete the course.

Associated with Mrs. Eustis in America are Morris Frank, the first blind man to use a guide dog under the stress of American traffic conditions, and Willi H. Ebeling, a breeder of shepherd dogs who has been interested in the work ever since the Seeing Eye was established in this country. About 100 men and women are now working with dogs from this school.

The cost of a guide dog to a blind master is $300.00 plus $75.00 for instruction and his maintenance at the school for one month while he is learning to use his dog. Although the cost of the dog to the school is more than double this amount, the Seeing Eye contributes the difference so that it will be impossible for the blind to be exploited by commercial organizations, should any attempt to start a school. The man who can afford it pays for his dog. The man who cannot pays as much as he can, the rest being underwritten by donations to the school. Time and again it has been found that the master, with the aid of his dog, has found greater opportunities and higher earning ability, and is enabled to pay for his dog in part or in full at a later date. The fund thus created is used to underwrite other dogs for other masters.

So far the possibilities of the work have been only tapped. A study of the blind in this country has brought out the fact that about 11,000 of these people between the ages of eighteen and fifty-five can use dogs. But the responsibility of the entire project is resting upon the shoulders of the few people who conceived and developed the idea. An effort is now being made for others to share in its progress so that the work may be made permanent, and it is hoped that with the expansion of the service there may soon be thousands of others finding new life and freedom through the use of dog guides.

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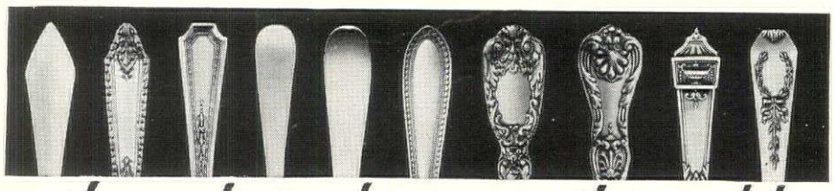

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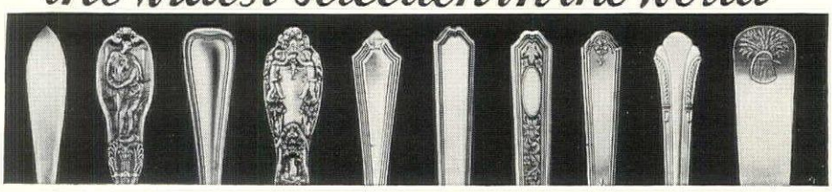

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Contents for January, 1934

HOUSE & GARDEN

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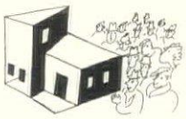
WHAT'S WHAT IN HOUSE & GARDEN

▪ Creating effective harmony between the various features that make up a room has always been a gruelling grind. One of the things most difficult to accomplish was finding rugs and fabrics that would go together happily. Pages 40 and 41 show how our talented American designers have come to the rescue with ensembles of rugs and fabrics especially designed to complement each other



▪ There are few general practitioners in architecture. Men that can and do turn their hand to banks, churches, houses, schools and theatres with equal facility are rare. Most become experts in one branch. However, it wouldn't be human if a man in one field didn't have ideas on the others as well. For an exhibition at their shop, R. H. Macy & Co. invited a number of architects prominent in commercial work each to design a residence to be built as a scale model. The result was so interesting that we asked to show them—see pages 35 to 37

▪ Once again there is being demonstrated in America the appeal of customs long outdated. As Mrs. Fox so convincingly argues in her article on herbs, the food flavors of our ancestors' days taste just as good to our modern palates—better, perhaps, because of their long period of comparative neglect. The fine art of eating is being revived, and with it comes the culinary herb of long ago

▪ At the far end of what we call the middle of the book, in a position that can be held open till ten minutes before publication date, we inaugurate a new department, in which will be shown a miscellany of the new things in the shops. To assure freshness these will be garnered at positively the eleventh hour by House & Garden's roving artist-photographer

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THE BULLETIN BOARD

MAZARIN'S ELEVATOR. This month we allot the gilded Lily to the memory of Jules Mazarin, cardinal, statesman and man of ingenuity. In his house at Paris, the Hôtel Tubeuf, he established an accommodation that has since made high buildings habitable and stairs an unnecessary evil. One of his contemporaries states that, "There is a chair in a remote and obscure part of the house which, if one sits down on it and pulls a cord, goes up and down as one wishes." The account does not say what mechanism propelled this early elevator. Nor are we entirely satisfied that it was the first: we have a notion that Michelangelo, who was an all-round genius, invented an elevator in his time. Certainly Thomas Jefferson in his home at Monticello adopted the same idea, for he had an elevator from the cellar to a closet beside his fireplace, that lugged up the wood. Nevertheless, and these other examples notwithstanding, we gild our Lily for Mazarin.

LIVING SCULPTURE. When the ladies of the garden clubs are hard pressed next year for ideas by which to entertain and instruct their members, we suggest that they turn back to the garden of King Stanislaus I at Ujasdow. This worthy monarch, as did many another king and court at the time, desired to emulate the grandeur of Versailles as André Le Nôtre had laid it out for Louis XIV. Copies of Versailles, more or less faithful, sprang up in practically all capitals of Europe. Stanislaus had *grand allées* and a long water canal and all the other fixings—only he ran a little short on statuary, since statues weren't to be bought at every corner shop at those times in Poland. However, he was not to be outdone by this little difficulty: when he gave a fête in his garden, he went out and hired models, male and female as God made them, draped them in classical garments and then had them pose as gods and goddesses in the shrubbery niches and among the leafy bowers and along the water channels.

CONTEST IN STUPIDITY. We sound the trumpet to announce that House & Garden here and now begins a contest in horticultural stupidity. We will offer a prize of a very swell nickel-plated trowel to the reader who sends us the best story of ludicrous or even disastrous gardening dumbness. For example: A gentleman of our acquaintance, having taken to Roses, at the same time became conscious of his duty to the unemployed. He bought a quantity of Rose bushes, prepared the soil, and then hired a non-working native son to plant them. When he returned that night the new gardener reported that he had done the job and added, "And I saved all the labels, too. Here they are." Whereupon he presented a cigar box filled with the labels he had carefully taken off. To this day the owner scarcely knows which of his Roses are which and the workman can't understand why he is still out of work.

CONTEMPLATE BUILDING. Now that Christmas is gone and only the bills remain to be paid, sober and ambitious citizens alike can turn their thoughts to other matters. There's no time like the winter to contemplate building a home. Those who know claim that this period of structural gestation lasts three years—three years from the time the ambition arises till it is satisfied. Well, now's the time to start and here is the issue especially designed to arouse it.

ROCK GARDENERS—ATTENTION! The growth of rock gardening in this country during the past few years has been all but phenomenal; yet, like all such swift movements, it has led to a good many sins of omission as well as commission. That is one reason why the news of an incipient American Rock Garden Society is so welcome. Definite plans now under way for the forming of such an organization point to its formal launching early next spring.

There is much that such a society can accomplish in the way of coördinating, guiding and developing the present rather hit-and-miss manifestations of this immensely popular style of gardening. Properly directed, an American Rock Garden Society can be of supreme value in the upbuilding of national knowledge of rock plants and their cultural requirements under American conditions as contrasted with those of England and the Continent, to say nothing of spreading the gospel of good design, intelligent testing of American plant material, and many other good works.

WILLIAM'S COOKS. William the Silent, of Holland, one of those dominating monarchs, was also among the world's great *bon-viveurs*. It is recorded that he not only dressed superbly, spent money prodigally, but was addicted to such feasting that all the other monarchs of his time envied him. Philip II of Spain was so impressed by his hospitality that he begged William to loan him his majordomo. German princesses sent their cooks to study under his chef. So bountifully was his kitchen staffed that once, moved by the dictates of economy, he dismissed twenty-eight head cooks!

THE BUILDING FIELD. We are glad to note that there has been a distinct pick-up in the amount of small house and remodeling work being done throughout the country. Most of the small houses being erected are quite well designed. In the remodeling field the work is surprisingly fine. Some of the best remodeling jobs we have ever seen were carried out during the past few months. Not small alterations, in the majority of cases, but complete conversion of hopeless Victorian and worse dwellings into delightful Colonial, Georgian and Regency types. After looking over some of the transformations we are convinced that no house with four fairly sound walls is hopeless.

PRELUDE TO SPRING. With their mink and sable coats scarcely out of moth balls, our industrious reporters have been scanning the horizon for first indications of spring style notes. The fabric market already yields evidence of what you may expect to find by way of furniture coverings and hangings. It promises to be a colorful season. Brilliant colors are promised a-plenty: dark vibrant blue, red with a tomato or orange cast, Empire and chartreuse green. Colors are definite, clear, singing. The vogue of white continues. There are oyster-whites and dead whites and off-whites galore. One New York firm is showing sixty new white drapery and upholstery fabrics. Silvery gray comes into greater prominence. As for patterns, you may expect a wealth of classic motifs, often modernized in drawing.

RECOGNIZING DESIGNERS. Every woman who has a hat by Agnès or a gown by Vionnet is proud of the label. In decoration, too, the identity and individuality of the designer is coming more and more to be appreciated. Now that modern furnishings are going more graciously and easily into our homes, we begin to be interested in the personalities behind them. Having emerged from its first struggles with functional form, modern design develops a more personal character. Even a washing machine bears the name of its designer. 20th Century furniture is losing its cold anonymous quality. The next decade may reveal a new group of American Chippendales and Sheratons. In the meantime, we applaud a new tendency to give the creative designer his due.

PLINY ON ASPARAGUS. Every now and then the refined taste of gardeners rebels against flowers and vegetables grown too big. We are apt to believe this a modern rebellion. Turn then to that worthy Roman, Pliny the Elder, and read his remarks on Asparagus: "By nature, it was intended to grow wild, so that each person might gather it where he pleased. But lo and behold! we find it in the highest state of cultivation and Ravenna produces heads that weigh as much as three pounds! Alas for the monstrous excess of gluttony!" What would Mr. Pliny say about some of our California Asparagus?

JUVENILE DOG SHOWS. If things keep on the way they're going the older generation will soon be pushed off the dog-showing map. During the past year or so children of fifteen and under have been putting on their own dog shows. Often the actual management is in the hands of the youngsters. They also make their own ribbons and prize rosettes. Besides affording splendid experience in management, such shows teach these youngsters unforgettable lessons on breeds, on the care of dogs and their preparation and grooming for an exhibition.

BURGUNDY RITUAL. We watched this scene once in the apartment of a Boston bachelor who enjoyed his wine. His serving man came in and stood a dust-crusted bottle of Burgundy on the hearth directly before the fire. Five minutes later he entered again and carefully moved it a little away from the fire. Another five minutes, and he entered a third time, moving the bottle to the farther corner of the hearth. Then, after a moment, he decanted it—and dinner was announced.

Both he and the bottle were old. The vintage was worthy his ritual. It was one of the priceless years of Burgundy—but the ancient serving man was likewise priceless. . . . We later learned that for many years he had been Lord Kitchener's body servant.

BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

The greenhouse prepares for the coming of spring

O'NEILL GOES MILDLY PIRATE

SOMETIMES the houses that people build are as revealing an indication of personality as their faces and gestures. We build what we are—or what we like to think we are. The saccharine romanticist will go stark realist and the realist surrounds himself with such a home as only the fantasies of romance will satisfy. Begin studying a person with an analysis of his home. It is a most valuable clue to personality.

No one, for instance, would accuse Eugene O'Neill of failing to face life squarely and trying to see it whole. His plays are penetratingly realistic. Yet over some of them hovers the aura of romance. The sea creeps into many of them, the sea and all its grim adventure and easy sailing that quickly turns to storms and the stern heritage of those who piloted frail ships in days gone by or sailed the Spanish Main with such fierce gusto. In the dim distance you are conscious that waves are roaring, that the wind whistles through the topsails, that along the shores of sun-splashed islands the palms reel drunkenly, that pirates shout in most deplorable terms. Eugene O'Neill, then, has the latent capacity for going nautically romantic. He might even enjoy the rôle of gentleman pirate. One is sure of this when he sees "Casa Genotta," the house he has built on Sea Island off the Georgia coast.

SEA ISLAND itself is a glorious spot that is simply saturated with history. A modern causeway connects it with St. Simon's Island, that place to which Oglethorpe dispatched Charles Wesley to look after the souls of the settlers and where the aforesaid Charles had no luck at all. Here on this dot of Sea Island you might easily be dwelling on any tropical isle—in the Caribbean or in some distant cove of the Mediterranean or even the Aegean. The past is ever living here, and on all sides lies the sea.

Set down in architectural terms Mr. O'Neill's house, which is pictured on the two following pages, is a combination of the early Majorcan peasant house of the 16th Century tinctured with a flavor of the 15th Century monastery found in such houses in Sierra de Cordova as the estate of the Marquesa del Merito. The walls are laid up in old, oversized brick with a faint green wash on them. These are capped by a roof of ancient Cuban tiles that had been brought over from the province of Santa Clara. They are well over 150 years old.

CHRISTMAS over, the owner of a greenhouse begins to plan for Easter flowers and for those annuals with which to make the early Summer gardens patterns of rich beauty. Geraniums are coming along. Begonias give a promise of their flowering. Ageratum is ready to put out its mauve powder puffs and the odd-shaped Coleus leaves show their infinite designs and tints

The large, rambling house sprawls lazily along the beach, its main windows directly facing upon the vast sweeps of the Atlantic. A low stone wall extends to enclose the property and mark the line between the civilization inside and the drifted sands without.

ENTERING the front door, one passes through a cloistered loggia that leads, on the north side, to the dining room and service, and on the south to the guest bedrooms, or monks' cells, and to the story-and-a-half living room. The living room is ecclesiastical and simple in spirit. Its walls are of white-washed brick and the ceiling is natural-aged cypress.

The stairs to the second floor lead to two apartments. In the south wing are Mrs. O'Neill's bedroom, dressing room and bath and her own porch that commands a view of the ocean patio. Her bed is set in an alcove raised above the level of the floor and two ceramic elephants guard the way. In the north wing are located Mr. O'Neill's bedroom and private study. His study deserves a paragraph to itself, for here it is that Mr. O'Neill has gone mildly pirate.

Both inside and out, it is severely nautical, in the style of the days when ships were ships and not tin pots. A bank of windows faces the sea—the windows of a galleon's stern, the sort of windows Drake looked out from and Frobisher and all those grand old merchant adventurers who struck out across uncharted seas centuries ago. These windows and their supporting timbers make a prominent bay. Palms planted on each side lean against the walls.

INSIDE, the structure of the room is also in the same nautical period. Huge hand-adzed timbers support the walls and ceilings, timbers that will creak no more with the buffeting of the sea. Between them, where once hung racks of cutlasses and boarding irons and blunderbusses, now range orderly shelves of books. A simple Early American table to which is drawn a Windsor chair is centered on one side of the room. Below a look-out window is an ancient stand-up desk at which O'Neill does most of his work, on his feet. In the bay window a long table holds its complement of nautical gadgets, stray books and magazines. Ship models are here and clocks that ring the bells of the sea, and there is an impressive mast running up one side with a band of marlinspikes set around it in realistic fashion. The rug on the floor is the sort that New Bedford clipper-ship men brought home to their wives from China.

Up one corner of this galleon study twirls an iron staircase that leads to a sheltered look-out and sun-bathing coign on the roof. Directly and far below it is a quiet goldfish pond in a corner of the patio, with potted plants set about comfortably and the twisted arm of an old cypress leaning across it. From up on this protected look-out one sees the panorama of the Atlantic swinging away to the horizon.

The downstairs floors are tiled—large, fire-flashed, kiln plate tiles and in Mrs. O'Neill's office and the guest rooms bright figured tiles have been introduced.

Though the exterior of the house has a unity of atmosphere, it was neither desired by the owners, nor necessary for the rooms to have the same unity. The atmosphere of the living room is one and the atmosphere of the dining room another and the atmosphere of the study still a third. With each room having its own flavor, the furnishings are consequently heterogeneous. They are as mixed and represent as many far places as the homes of those old Yankee clipper-ship men mentioned above. The O'Neills have traveled extensively and this home is made to house their toys and treasures without any stiff-backed regard for period or contemporary decorative schemes. The result is a fascinating melange of decorative bits and pieces, most of them by right belonging in a museum. Old Chinese ceramics are mingled with old Spanish. Queen Anne furniture out of an English country house is cheek-by-jowl with Early American chairs out of Connecticut. Japanese *No* masks and primitive African masks and masks from the Malay States look down from the walls of this 16th Century Majorcan peasant's living room and hall—and they all appear perfectly at home and dwell in contentment together.

Mrs. O'Neill, who is the charming actress Carlotta Monterey, was her own decorator and she has succeeded in giving her rooms, without any striving or effort, pronounced and diverse personalities. This is why the house is so very livable and why it offers such a sympathetic background to those who dwell in it.

Often the owners of a new house, on looking back at their experiences during its construction and fur-

ROBERT TEBBS

At the top of the page is the sea front side of Eugene O'Neill's Sea Island residence, with both exterior and interior views of his nautical study and library beneath

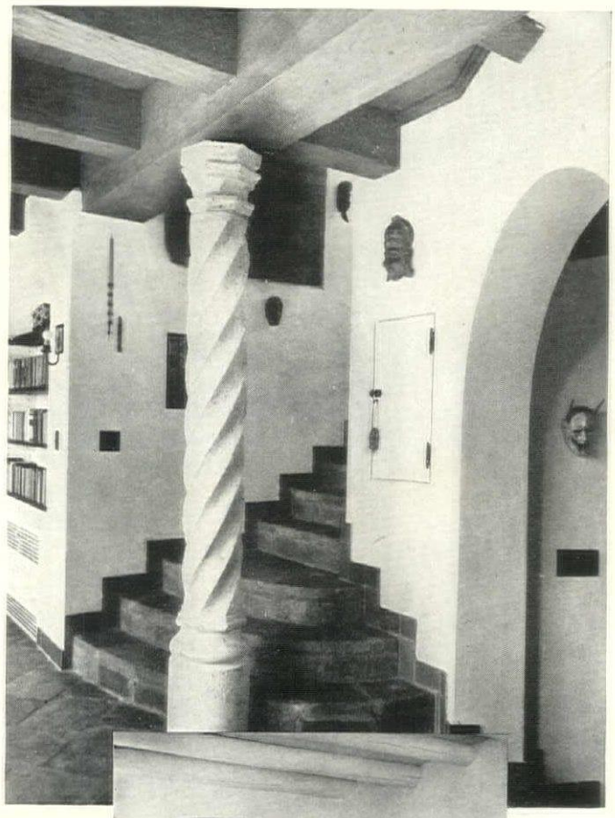
On the opposite page is a corner of the hallway, with the dining room shown below it. To the right, a panorama of the O'Neill property as it is seen from the beach side

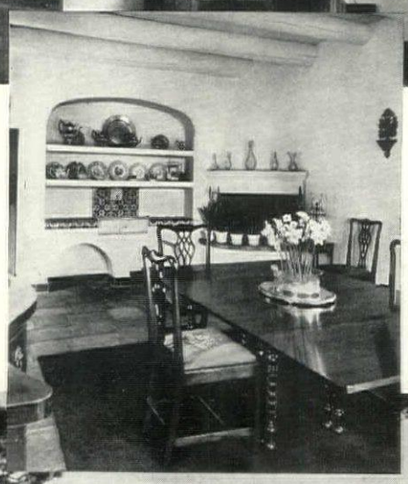
nishing, find themselves discontented with the results. It would seem that the professions concerned in these two matters are apt, at times, to be overwhelmingly insistent with their own ideas. Owners feel that they've had to battle for what they wanted.

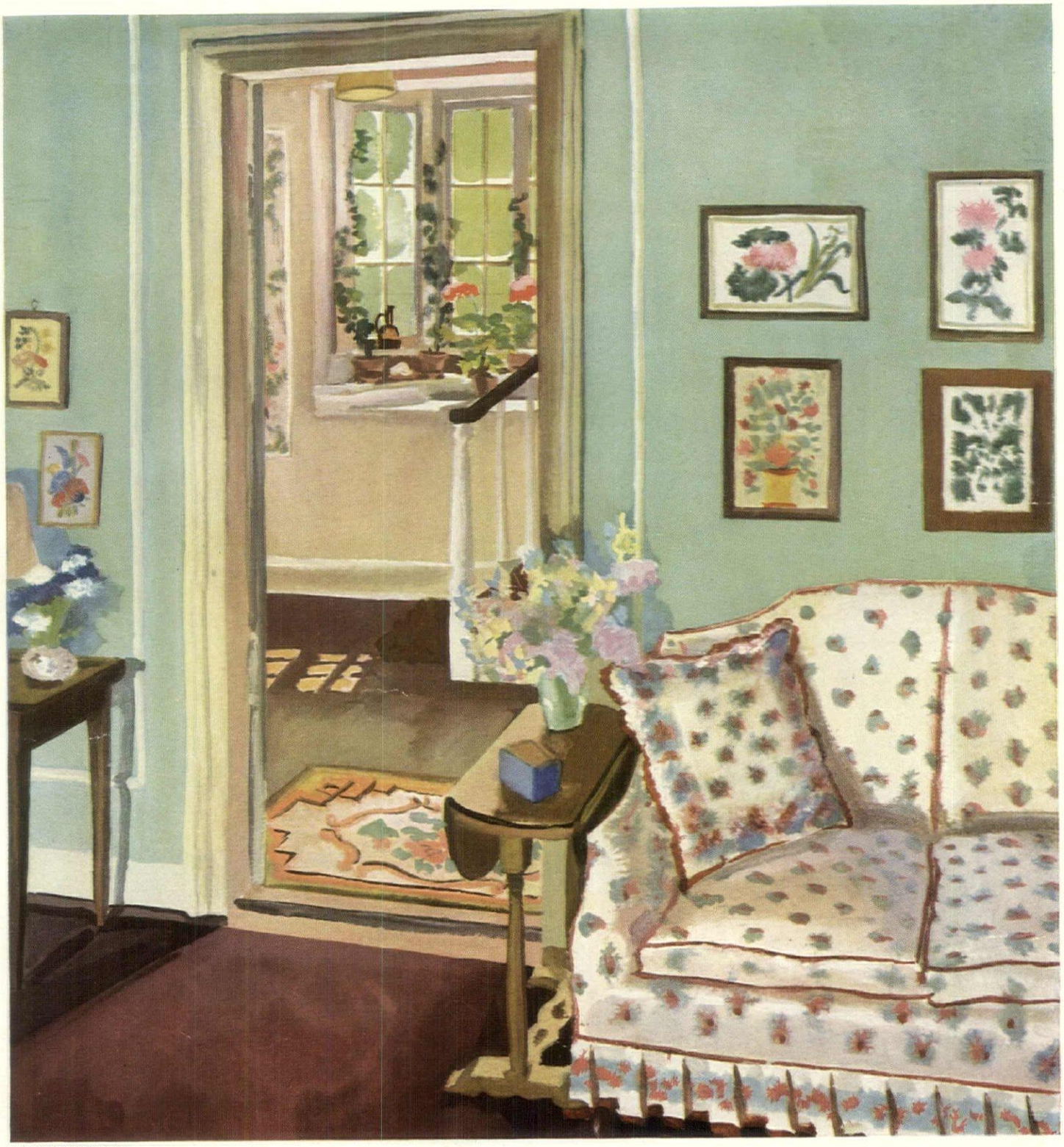
This guerilla warfare between the owner and his architect and decorator can either turn out most pleasantly or else leave the owner dissatisfied. Much can be said in defense of the professional viewpoint, because so often the prospective owner has no definite notions or has notions that, carried out, might prove highly unsatisfactory. When the clients are people of pronounced tastes and individuality, the greatest tact must be exercised. In such a case the architect must subordinate his own ideas to his client's desires. The O'Neills were fortunate in their architect, who was Francis Louis Abreu of Georgia. He brought to the work a young man's fresh viewpoint, which, coupled with sound taste and familiarity with local conditions, enabled him easily and naturally to carry the work through to a noteworthy result.

By using plant material indigenous to the neighborhood, the house has been given a realistic air of age. All old trees were preserved. The natural wild tangles of beach grass were left undisturbed. Within the enclosing walls the patios are planted with interesting sub-tropical shrubs and vines. A few Palms were introduced. Vines are trained across the walls to soften them and flowering shrubbery is banked around the corner of an open lawn that is reached by gradual steps from the inner house terrace flanking the screened cloister.

A final touch that lends this house the personality of its owners is the name they fashioned for it from their own— Gene and Carlotta gave them Genotta— and "Casa Genotta" it is called. Sufficiently Spanish this, for a house on a sun-washed historic island, a house built out of many travels and as picturesque as a retired pirate.







PAINTINGS BY DAVID PAYNE

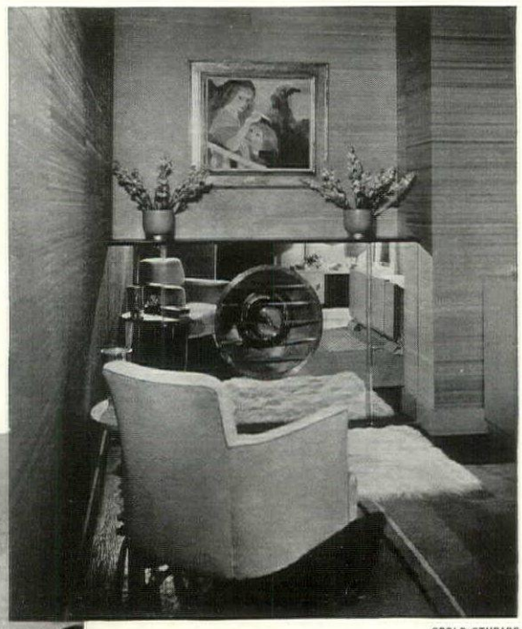
The green morning room in a country house

THE MORNING room of Agnes Foster Wright at Silvermine, Conn., has a background of paneled apple-green walls on which is hung a collection of flower pictures in various interesting mediums. Curtains are emerald, the rug egg-plant. Further repeating the country colors are small pieces of furniture upholstered in flowered chintz and a desk painted green and red and decorated in the Venetian manner with flowers. It is a room designed to carry the garden's beauty indoors

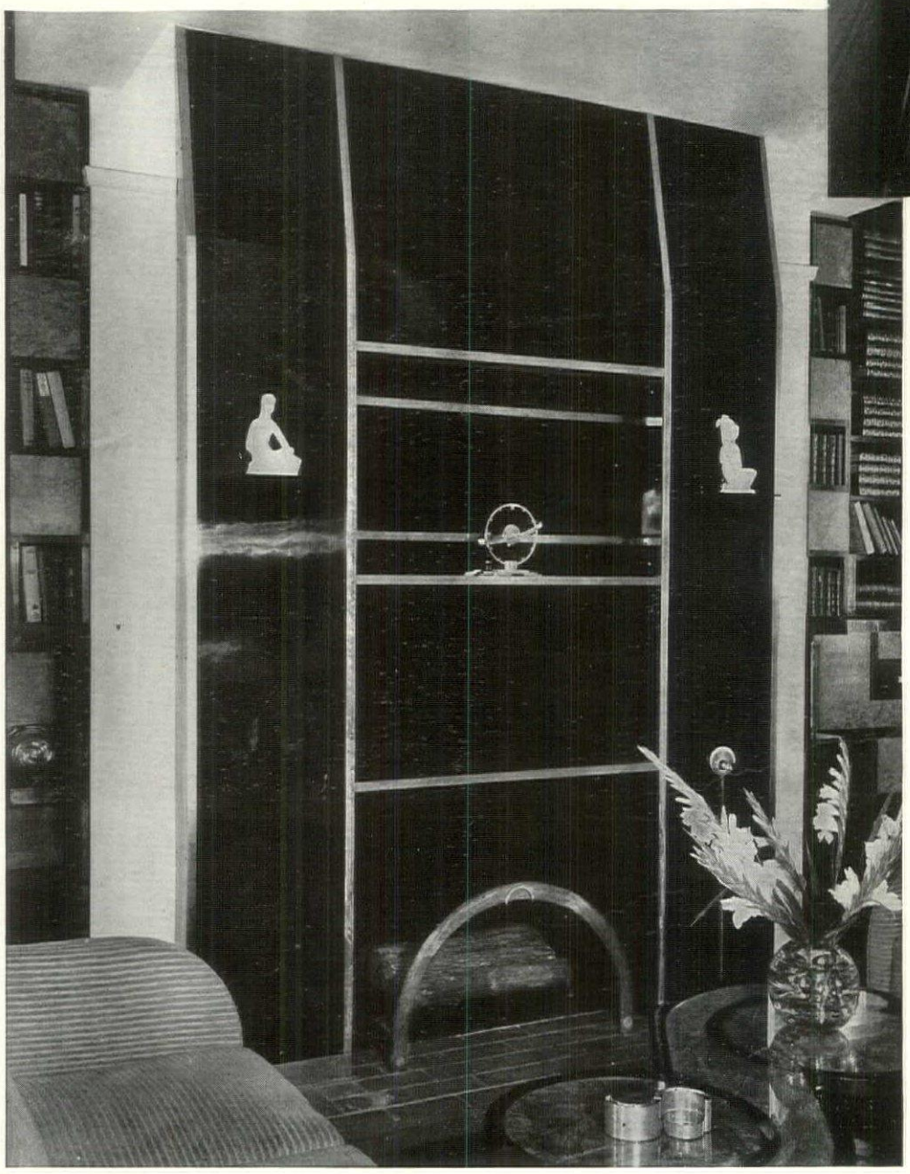
The white living room in a city apartment

As a contrast to the murk, clamor and confusion of New York, the walls of the living room in the apartment of Joseph B. Platt are a serene white. Some of the furniture is painted white and the upholstery of the large lounge at one end is white also. The curtains are pale chartreuse, the same tone of fabric being used on some of the chairs. At the opposite end the wall is mirrored; at this end hang two Chinese Chippendale étagères in natural wood

The staid old fireplace steps out in sprightly modern dress



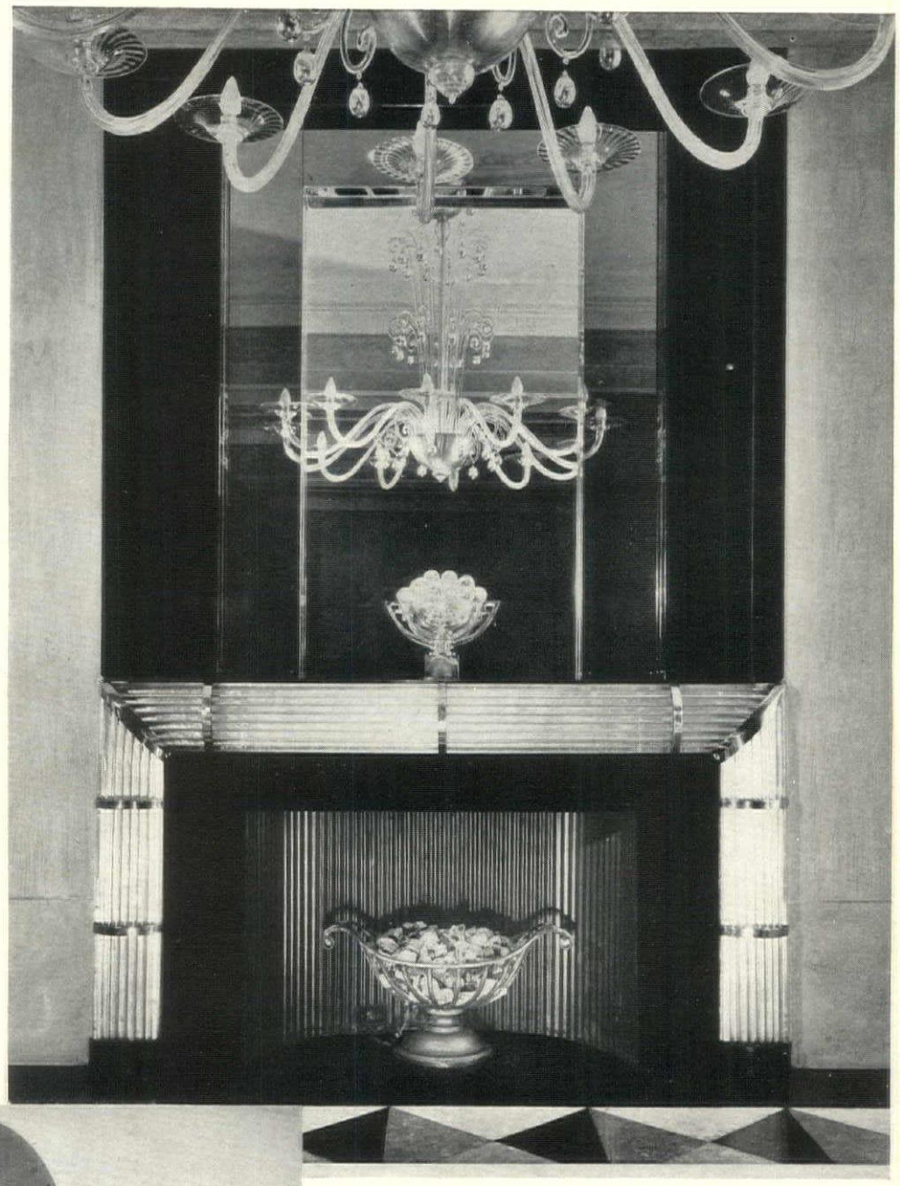
GOOLD STUDIOS



IT'S A far cry from the chimney pieces of Victoria's day, overladen with row upon row of swirling German silver trim, to the svelte simplicity of the bedroom mantel faced in the same material above, left. The shelf is white. Hearth, bakelite; andirons and fire-tools, German silver. Mantel by Joseph Urban, Irvin L. Scott, associate. Mantel accessories: Gerard

ABOVE. That even the prosaic electric heater may become a thing of beauty when honestly treated as such, rather than a false flame flickering around plaster logs, is now amply proved. Set into a mirrored console, this brass and copper heating unit becomes as important a center of decoration as an actual fireplace. Designed by Harold Sterner for Macy's

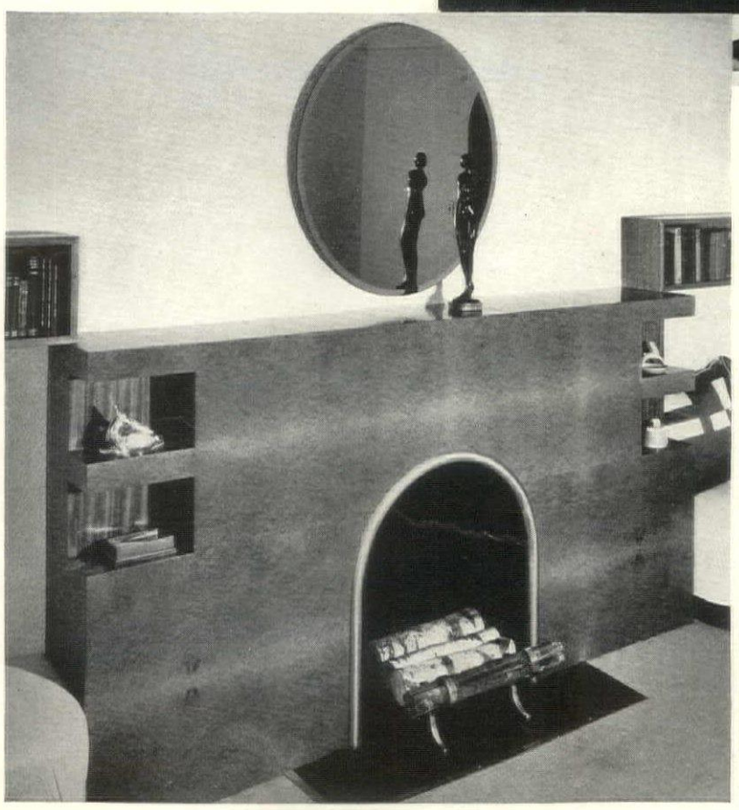
IN THE living room of an apartment high above the roof tops of its brownstone neighbors, a bakelite and copper fireplace, left, assumes baronial proportions in keeping with the size and importance of its setting. The center niche and shelves of the mantel are indirectly illuminated. Designed by Berri. Figurines: Rena Rosenthal. Metal clock: Brand-Chatillon



AT RIGHT is a brilliant fireplace treatment in which modernism has been tempered with Neo-classic grace. The fireplace opening is framed with crystal rods banded with chromium; fluted fireback and Empire coal basket are cast iron. Recessed panels of black and gunmetal glass frame the mirror. Mantel ornament, chromium and crystal. Designed by Anne Tiffany

ARCHITECTURAL distinction has been given a typical apartment living room by building in a fireplace with adjoining love-seats and bookshelves, shown below. The long, almost unbroken surface of the mantel further serves to emphasize low, stream-lined furniture. Mantel, Madroña burl with brushed aluminum trim. Andirons, glass and chromium: L'Elan

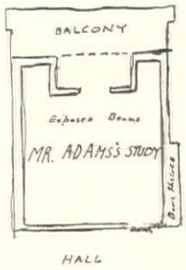
BELOW, right. A fireplace faced with cast iron having an animated relief depicting adventures of the sea, is found in the study of a sportsman who favors a frankly masculine setting for his trophies. Trim and sides, brushed chromium; mantel-shelf, black glass. Fireplace, andirons designed by S.P.R. Galleries. Ebony Congo head: L'Elan. Fur rug: Jerome Paul



NYHOLM-PHILLIPS

Mr. Adams's study—By Franklin P. Adams

Art work by the same



So I said to the Little Woman—though what with either long association with a writer, not to say the writer, or the Hay Diet, she tips the beam at 35 pounds less than she did the day my story opens on—"Listen." To this day I don't know whether she listened. When I listen I listen with my heart and soul and sometimes w and y; but she is something of a dreamer; her lovely head, as like as not, in the clouds.

"Listen," I said. "About the house. I don't want to see it, let alone dwell in it, until all the furniture is in, all the curtains up, and I can walk right in and take a hot bath. I want the house to seem like an old shoe."

"What?" she asked.

"Listen," I said. "There is only one thing that I insist upon. If I can't work, I can't pay for the roadway, the silly curtains, and the multiplicity of lampshades that will go over so-called reading-lamps, called so by my bookworm friends who haven't read anything since the first fifty pages of *Main Street.*"

"If you mean me," said my clairvoyant spouse, "I read more than 100 pages of *Main Street,* and I read nearly 400 pages of *Anthony Adverse.*"

"Well, listen," I said. "To pay for those things I have to work. I worked for nine years on the *Evening Mail,* while the Singer and Woolworth Buildings were being steam-riveted. I worked from 1914 until today—this was the spring of 1927—on Park Row, with City Hall welcoming bands playing, and the Court House going up, the old Sun Building going down, another one going up in its place, the voice of Herbert Bayard Swope, and countless other noisy distractions. Now my ambition is realized. I am to have a house of my own. In that house all that I insist upon is a room of my own, dead quiet, where I can work, where I can have the serenity that will lap me in soft Lydian airs, where I can have the calm that will lead me to build the mighty line, where I can remember in tranquillity the things of which poetry is made. Listen, I want my own quiet room."

Those were the days when plans and specifications were discussed. When I say "discussed" I mean that my helpmate would say, "Do you think that we ought to have pink curtains or white in the guest room?" I would say pink, not caring whether we had any curtains; nay, preferring none. "White would look better," she would say. "You never said a truer word," would be my summation.

Some of those discussions would begin at bedtime, and would still be going on when I and Phoebus 'gan arise. So, gradually, as the remodeling, and the talk of remodeling the old Connecticut farmhouse went on, I said, "I don't care about wall paper, curtains, carpets, rugs, articles of bric-à-brac and vertu, and all the other things described in the standard household furniture (known to us old insurance men as hhf) fire policy. I don't want to see the house until I can—"

"I know," said the mother of my first and, in those lonely days, only born. Anthony Adams, now an oaf of seven years, was then six months of age. "You don't want to see the house until you can walk in and take a hot bath and you want a quiet room of your own, where you can work in tranquillity. I know it backwards. And you shall have it, too," she said, "my darling," she added, "for the artesian well is going to cost twice as much as we estimated, and how about doing a little extra work this afternoon?"

"O.K., Fanny Brawn," was my response.

Well, a month or so after that along came the blue prints. Mom and the architect were as good as her word, for there in blue and white was the realization of my dream.

A cigar is smoked here to indicate the passing of nearly a year. In May, 1928, we drove up to the incredibly lovely and complete house. By this time Anthony's brother Timothy was five weeks old. We arrived at the house at about 3 p.m. I went upstairs and took my scalding bath. Regal, I felt. Here I was, for the first time in my life monarch of almost all I surveyed, my right only three or four to dispute. A renter from childhood, it was kingly to feel that I could drive nails into the wall without nullifying the lease.

And so it was, as it always has been, time to work. I approached Mr. Adams's Study, fearing that I might feel a little self-conscious about working in so pretentiously named a room. Armed with a few hundred sheets of copy-paper, stolen from the New York *World,* a morning newspaper of that ancient period—there, there, I'm crying—I marched as to work. In my study was Timothy Adams, asleep in his crib. "What the hell?" I asked, unquietly. He cried, having no other ready answer. "Hey," I called, "when can I work in my room?" "You don't have to be disagreeable about it," said Mother. "I forgot to tell you. I think for a while we'll put Timmy in there, as it has a balcony, and he can get the morning sun. You can go in after his nap. You can have the room for your very own from 3:30 to 5 every afternoon, and of course when he gets to be a big boy he won't need that room. You ought to be able to get through in an hour and a half, and if not you can work in the living room."

"But," I said, "how about the quiet that I was going to have?"

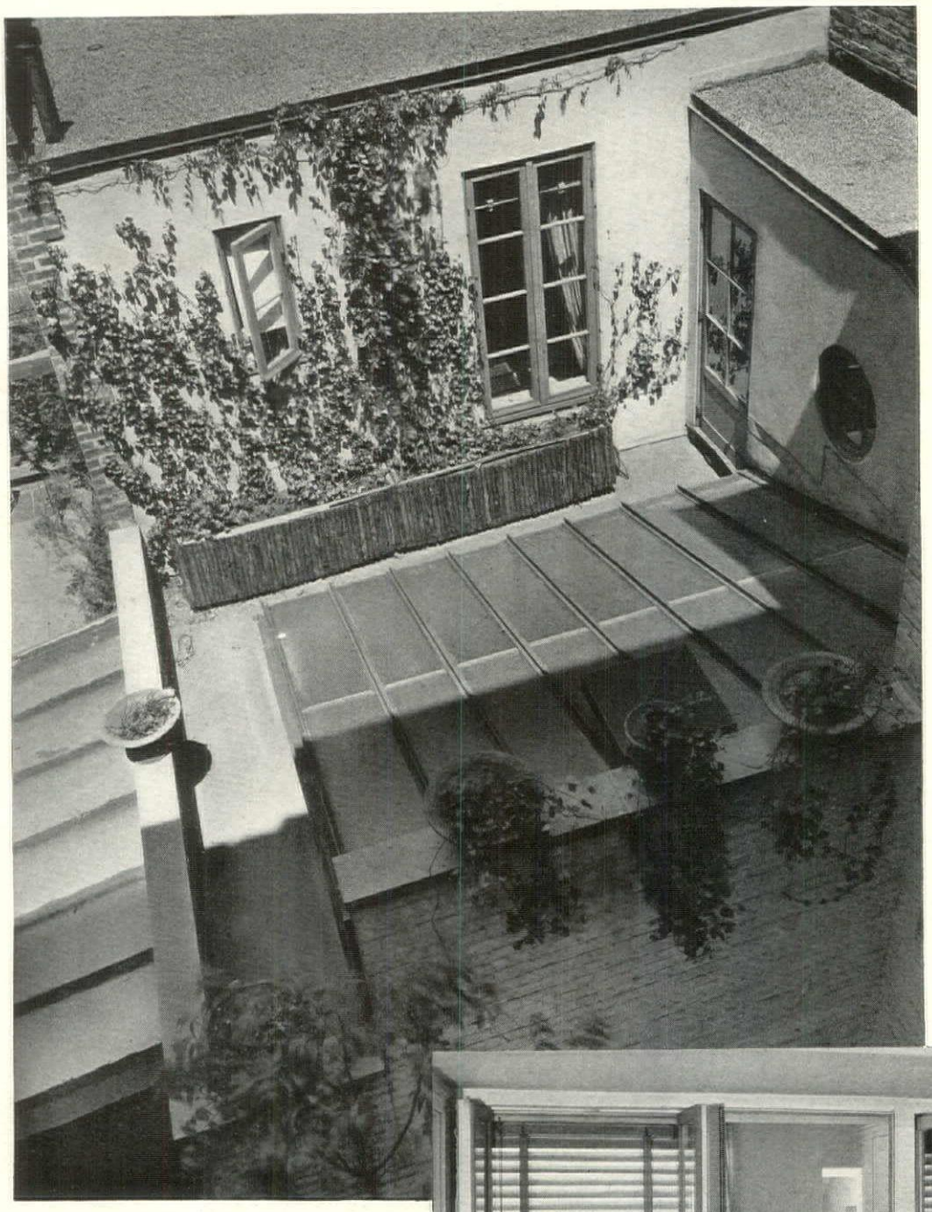
"Did you ever hear of the conditions that Keats and Lamb worked under?" she asked. "Is the stuff you are going to write so much better than theirs?"

She had me there. So I tried working in the living room; but we, except me, are a tidy family. I would begin to work in there at about nine o'clock every morning. At 9:15 Katie would come in with a vacuum cleaner, and would neaten things up until noon. If I happened to be out of the room, my precious manuscript would be in the waste basket, which may have been (*Continued on page* 67)

The rejuvenation of a brownstone front

On a quiet street in New York, near the East River, one finds a dignified gray and white façade. In the alteration of a traditional brownstone house, Mr. and Mrs. Aroldo du Chene have solved many interesting problems. The studio for the execution of Mr. du Chene's sculptures became the first necessity; about this the entire plan of the house revolved. The studio is approached from drawing-room through the small paved court that is shown above

Green gardens enliven a remodeled city house

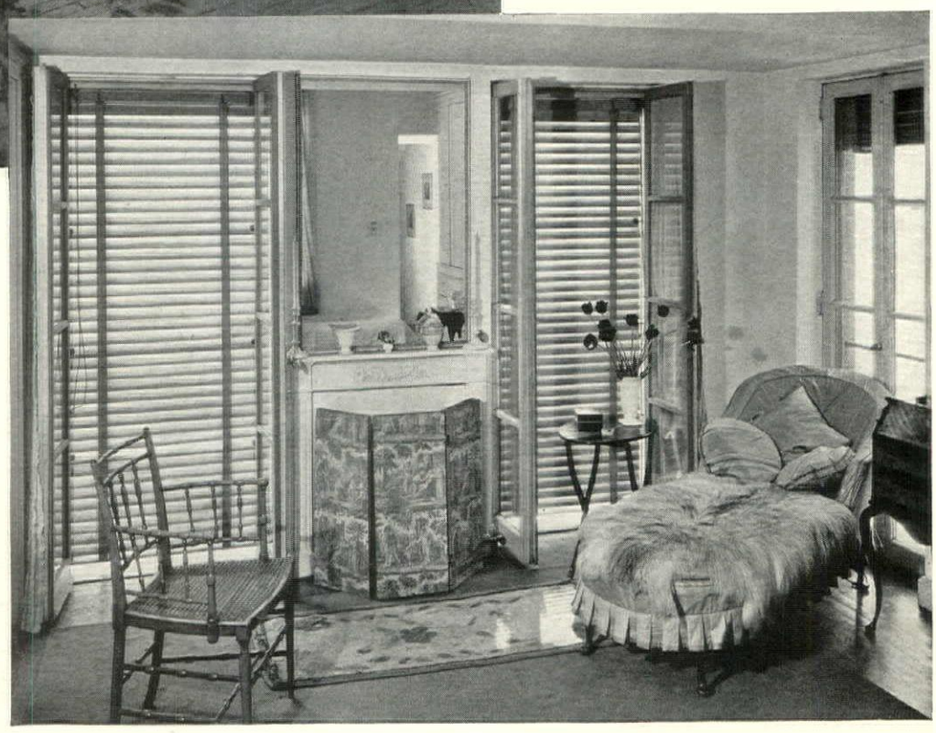


THROUGHOUT the plan every available space has been used for planting. Unexpected ledges reveal Ivies in handmade terra cotta pots and boxes, as shown at the left, on the flat roof surrounding the studio skylight. From the sheltered court rises the tropic green pattern of an Ailanthus tree

THE view of a small garden, top of opposite page, in which Wisteria and a Weeping Willow thrive, shows the shell-shaped pool. The arched loggia is one of four comfortable spaces for outdoor living, cool retreats on summer days which recall the simple amenities of life in France and Italy

A CORNER of the drawing room illustrated below and a view of the great studio that is shown on the opposite page depict the value of whitewashed walls. The studio, with its decorative flooring of red tiles has achieved large east and west windows besides the necessary skylight overhead

THE studio opens on the north into the small garden. From the studio to the street there is an underground passage for the removal of large sculptures. Each of the apartments in the main house has its own loggia, and there is a private lift that is used in reaching the duplex flat above



THE bedroom, over the studio, boasts four exposures, two French windows looking down onto the garden below. In this room the walls are white, but by the subtle use of accompanying color they appear to be a pale blue. Venetian blinds are painted blue, and there are touches of coral and mauve

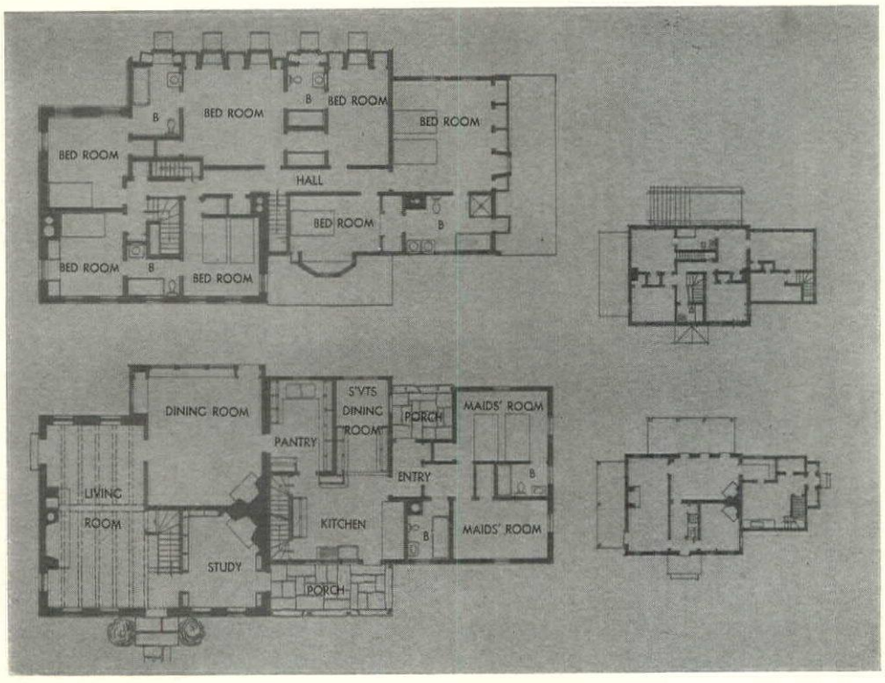
THE main halls have marbled papers in varying colors, gilt-patterned white papers being used in foyers and dressing rooms. The mantelpieces throughout the house have been kept small in scale, while the high ceilings that are so admirable in houses of this type have been retained

EXCEPT in the studio, French casements are used throughout. Other details, such as the use of certain original doors and the ram's-head motifs found on the façade, give this house a very personal character attributable to the perfect coöperation of the architect, Mr. Newton Bevin, and the builders, Jander and Forgione

WALTER J. SKINNER, ARCHITECT

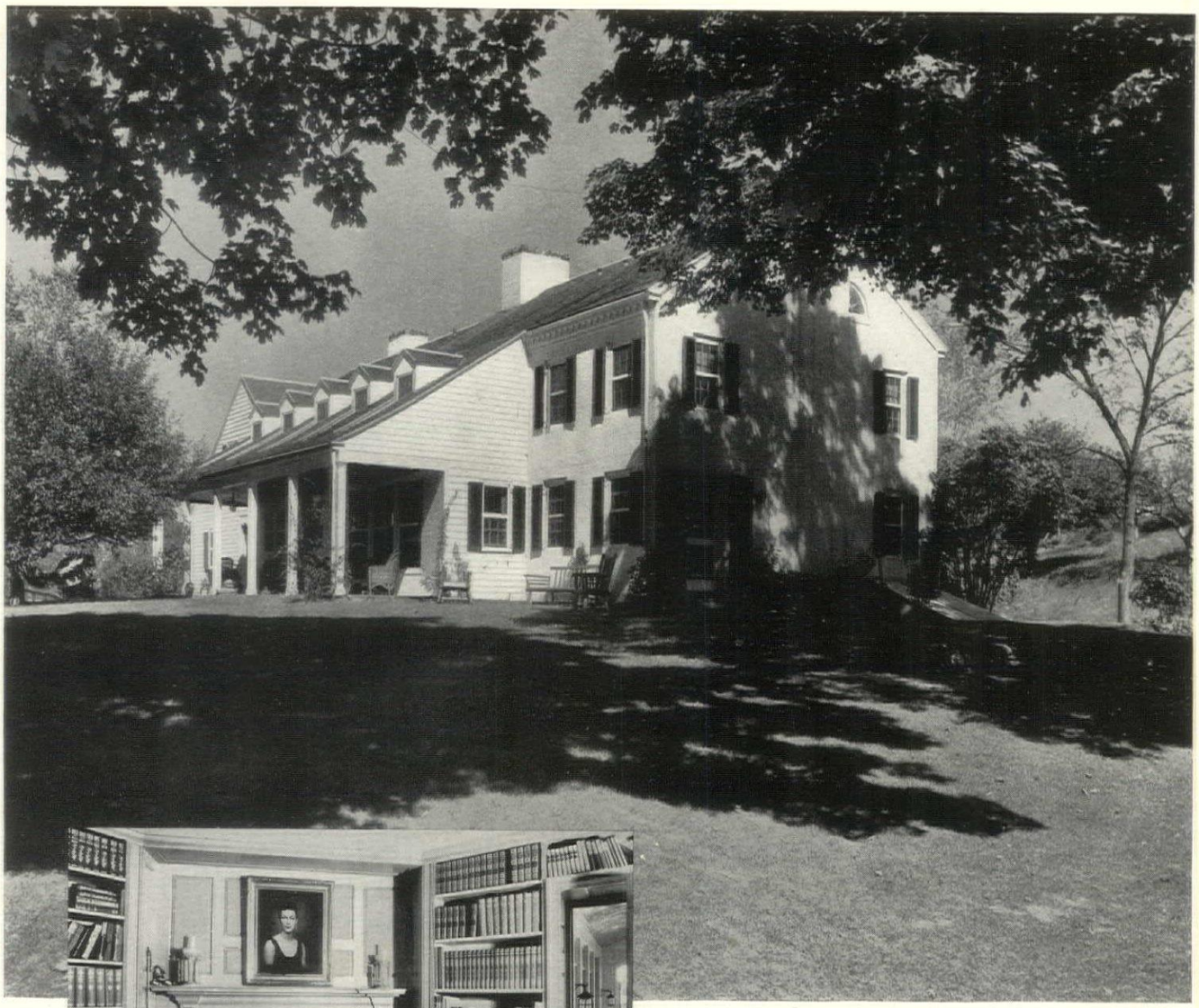
ROBERT MACLEAN GLASGOW

A case where remodeling was mainly a restoration problem



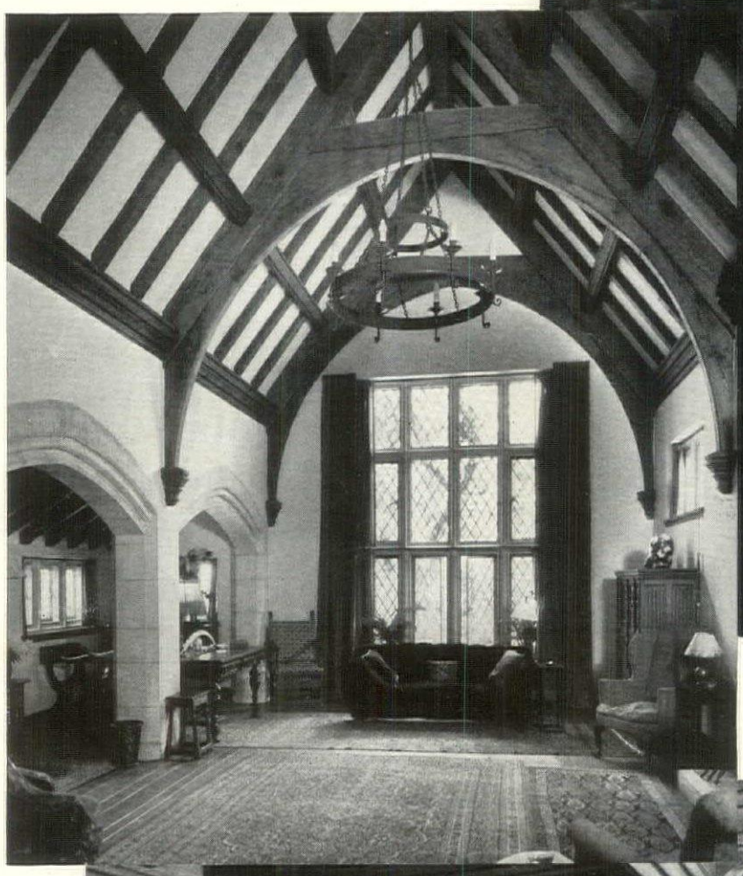
BECAUSE the original lines of the home of Andrew Smith at New Milford, Conn., were good, although a remodeling some twenty years ago had changed the appearance radically, extensive alterations to the exterior of the house were not necessary. Removal of the ugly porches and a coat of whitewash literally worked wonders. To gain space on both floors the wing at the right was enlarged and a lean-to addition made at the rear. Walter J. Skinner was the architect

BEFORE-AND-AFTER plans at the left demonstrate the interior changes, which also were surprisingly few. The small plans show the house as previously, larger ones give the result after alteration. Bad proportions of the old dining room and the need of additional bedroom space on the second floor made the rear addition necessary. Enlargement of the wing at the right allowed for two maids' rooms on the first floor and greatly increased the kitchen and pantry space



At top of page is a view of the rear showing the lean-to addition, that besides providing extra interior space creates a sizable covered terrace. The house proper is of whitewashed brick and the wings are shingled. Directly above is the wood-paneled study, which gains interest through its corner-wise fireplace. The dining room, at right, has the same feature. These are not innovations but were present in the original house. Between a wood dado and a wood cornice the dining room walls are covered in a scenic paper. This room is furnished entirely with Early American pieces

An English house overlooks the varied moods of a busy little river in Connecticut



ALFRED MAUSOLFF, ARCHITECT

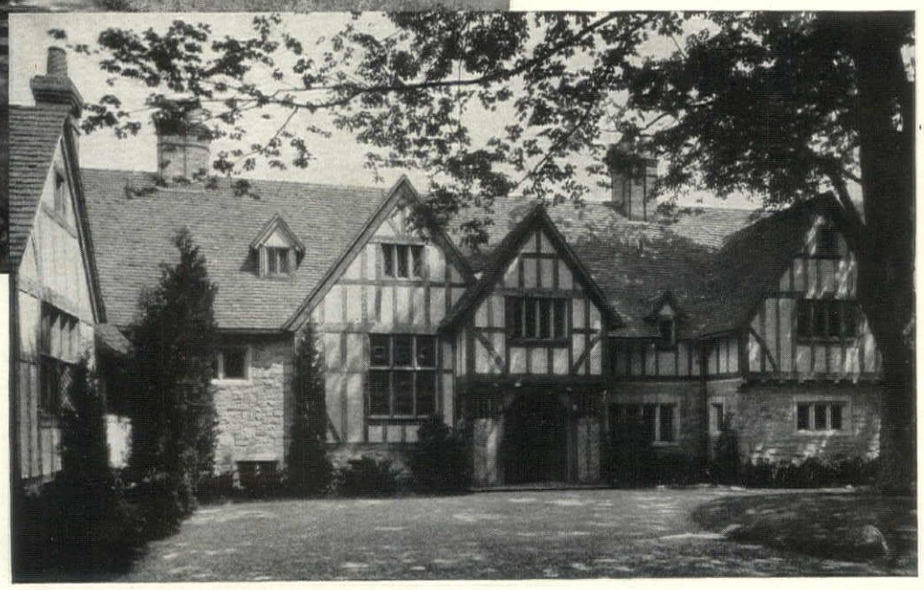
THE home of Henry B. Thayer, in the wooded Silvermine Valley at New Canaan, Conn., is ideally fitted to the rugged picturesqueness of its site. This view of it, as seen from across the historic millpond which is a dominant feature of the surroundings, shows the south and east exposures

THE living room, which directly overlooks the river and the great waterfall, is carried out in the spirit of an old two-storied Norman hall. The window trim and the wall arches are of buff limestone, and solid oak, molded and chamfered, is used for all the roof trusses and interior beams

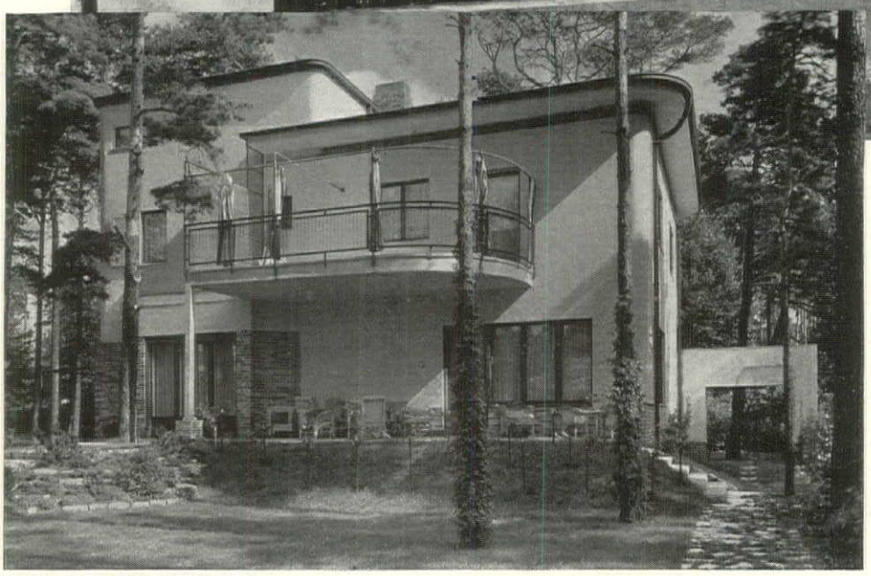
THE owner's paneled study carries out the substantial English feeling which characterizes the house throughout This is one of the group of rooms which provide Mr. Thayer, whose daughter and son-in-law occupy the house with him, with a complete suite for his individual use

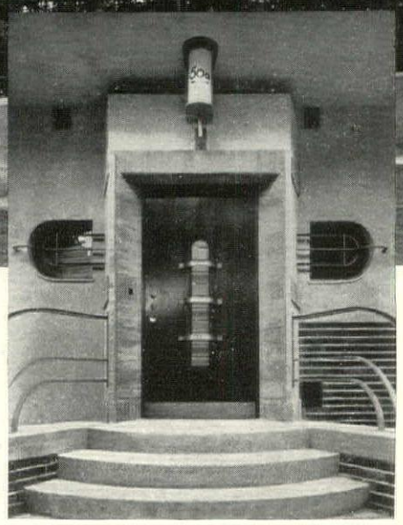
PUBLISHERS' PHOTO SERVICE

THE house, with its stone walls, carved limestone window and door trim, great living-room chimney, leaded casements and tiled roof, is strongly reminiscent of the Cotswolds. In the foreground of the picture shown at the left is a corner of the old garden

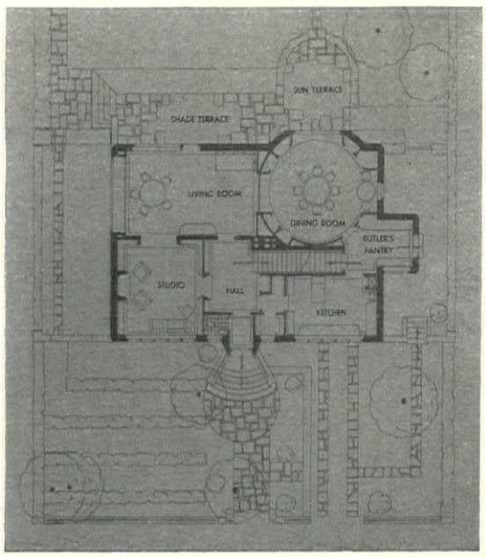


THREE great Maple trees spread their shade over the entrance court and form a fit setting for the house. The stucco panels placed in the adzed Oak half-timber work are tinted a warm buff and set off the red and brown tile roof. Alfred Mausolff, architect





HANS WORMANN, ARCHITECT



A new expression of Teutonic modernism

WITHIN the field of modernism itself there are as many different schools as styles of traditional architecture outside. Here is a type that we would say has gone ever so slightly baroque, although possibly good, sound functionalistic reason may underlie what seem oddities. It is the Berlin home of F. Dannenbaum, of which Hans N. Wormann was architect. At top of page is the front façade; below it, the rear

IN PLAN, the house is thoroughly practical and has many interesting features. The living room, for instance, has no fireplace, as much as possible of the wall space being devoted to windows. A fireplace is provided in the studio, where the family is more apt to gather. Rather than a breakfast "nook" off the kitchen, this house substitutes one before a window in the dining room. Living and dining rooms open on paved terraces

Skyline architects turn to houses

By John Cushman Fistere

CRITICS of American architecture are fond of saying, and frequently do, that European architects are several laps ahead of our domestic designers in planning houses for today's kind of living. But in skyscraper architecture, most of them concede American superiority, even though they sometimes question the economic necessity of tall buildings.

It seemed like an interesting experiment, consequently, to persuade New York's skyscrapermen to design small houses, to see whether an adaptation of the genius they display in piling office upon office could not produce a superior way of grouping the units of a house, could not evolve new patterns of exterior design. This was done by R. H. Macy & Co., who conceived the idea of exhibiting these houses in model form. In planning and preparing this exhibition they were assisted by *The Architectural Forum.*

To women, probably, such an experiment might appear ridiculous. For there are many who believe with no little justification that the mysteries of house planning are understood only by those who know what brooms are for, and where to stack them; who know how many pans it takes to bake a cake; and who are intimately acquainted with the other intricacies of the old-fashioned occupation of keeping house.

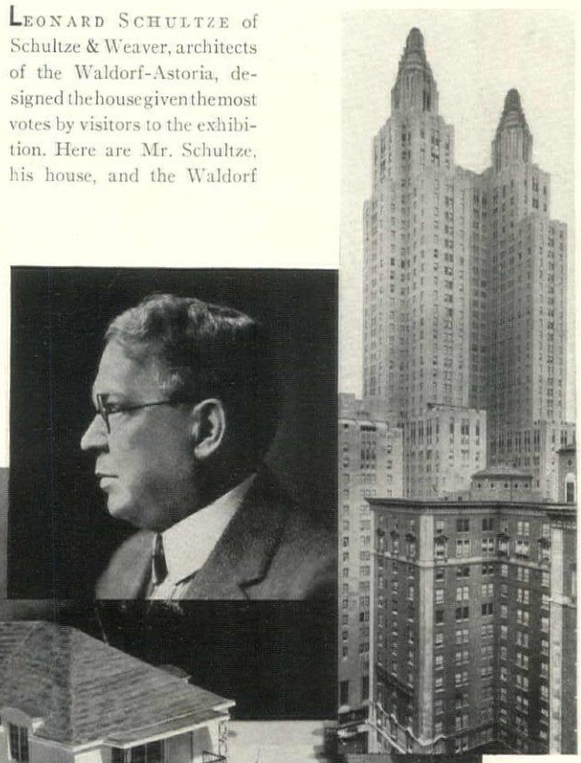
These many things are true; and yet, planning a house for the business of living is not different in essentials from planning a building for banking, insuring, selling, or any other of the 9-to-5 occupations. All are primarily "common sense interpretations of needs and activities in terms of plan, taste, in terms of design, and pocketbook, in terms of size and materials."

The houses which took model form as a result of the experiment represent the finest thinking of famous New York architects—men whose buildings have stepped up the pulse of visitors as they came up the bay, or viewed them from the western heights of the Palisades. If a prejudiced earthquake were to remove all the buildings these men have designed, the city would have nothing much more to boast about than has Omaha, or some other low-roofed city.

That the layman is less cordial to modernism than the designer is evinced by the fact that in the poll taken during the experiment, at which more than a half million visitors made known their selection, the choice fell upon the house shown on this page. It is the work of a man who was responsible for one of the greatest hostelries in the world—the new Waldorf-Astoria. From him one would certainly expect a house that makes living in it a delight. And that is exactly the result that Leonard Schultze of Schultze and Weaver obtained in his highly individualistic manor house. Not entirely won over to modernism for residences, even though he may endorse that attitude for hotels, Schultze has clothed his unique plan with a design that is very reminiscent of certain New Orleans houses.

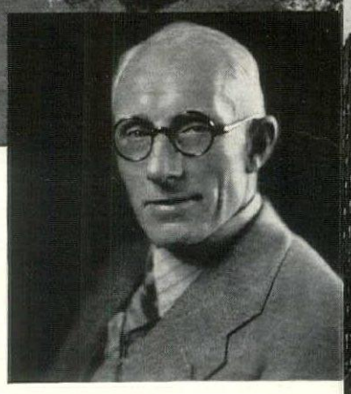
A protected terrace at the rear has been made the focal point of the plan. Here one may dine, relax, entertain in perfect freedom, knowing that no neighbor will be able to indulge his curiosity. Away from it stretches an informal lawn that is attractive in itself, and most inviting to those who would gam-

LEONARD SCHULTZE of Schultze & Weaver, architects of the Waldorf-Astoria, designed the house given the most votes by visitors to the exhibition. Here are Mr. Schultze, his house, and the Waldorf



GOOLD STUDIOS

GOOLD STUDIOS



HARVEY WILEY CORBETT was the only one to use unit construction. He claims prefabrication does not necessarily mean standardized houses. Alongside him is the Roerich Museum, by his firm

PALMER SHANNON

bol or enjoy any of the other sports pertinent to greensward.

Those who know Mr. Schultze as the alert business man, the skilled organizer, may possibly be puzzled in discovering how perfectly he has caught the feeling of a country home. Perhaps it is that knowing how people like to live away from home, he can understand what people enjoy getting back to when their traveling is over.

Ever since he designed the Bush Terminal Building off Times Square, Harvey Wiley Corbett has been setting paces for the profession. He was the first to break away from the rules for skyscraper design laid down by Cass Gilbert in the Woolworth Building. He followed that with the introduction of corner windows for apartment houses in the Roerich Building, and his new Metropolitan Life Building is the first of the big New York buildings to be completely air-conditioned.

Having established that string of reputations, Corbett did not fail to innovate in his small house, which is the only one designed to be built of large factory-fabricated units. He has answered the frequent charge that pre-fabrication of units necessarily means standardization of design. It is a Corbettism that there are as many ways of designing a house with standardized units as there are different positions on a chess board.

The tall, lean Mr. Corbett is more frequently the spokesman for modern architecture than any of his New York colleagues —a distinction which both he and his audiences enjoy, because he speaks well. His only rival in volubility is the Sage of Wisconsin, Frank Lloyd Wright, who, incidentally, thought that although none of the houses was fit to be termed modern, Corbett's was the one most worthy.

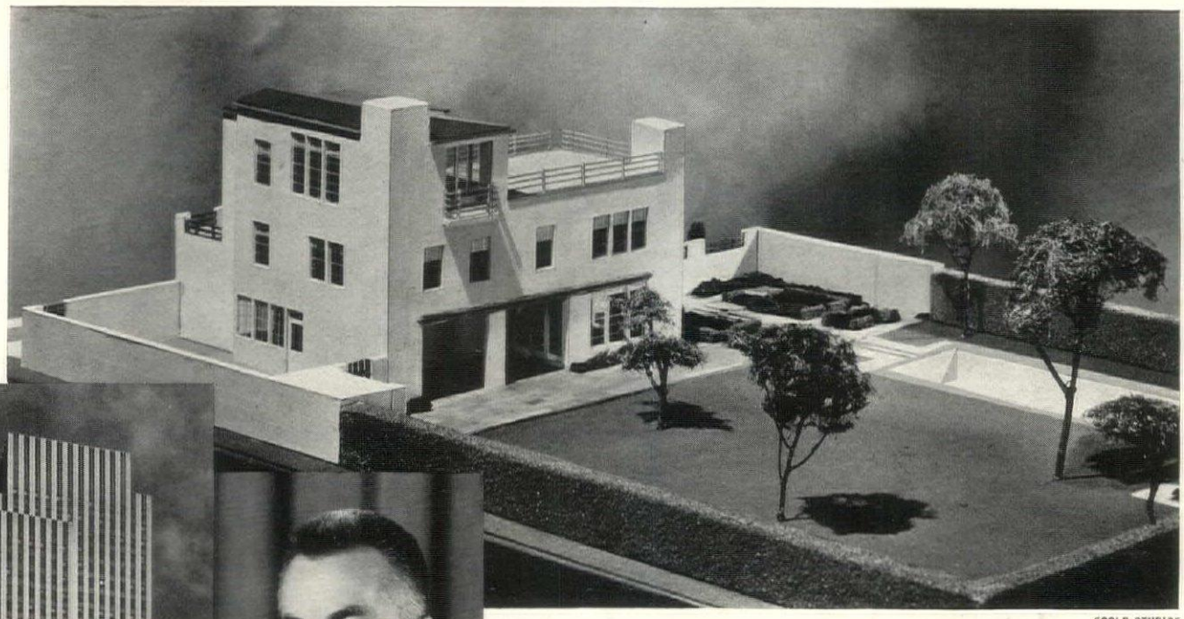
Raymond Hood, the Little Napoleon of American architecture, out of whose fertile brain sprang the Daily News Building, the American Radiator Building, the McGraw-Hill Building, and who contributed many of the laudable qualities of the controversial Rockefeller Center, has certainly put his imprint on our skyline.

Now, as senior critic at the Yale School of Architecture, Hood is probably exerting an even greater influence upon future American architecture than he has already effected through his buildings. Although he has had little time for house designing since he won the greatest money prize ever offered in an architectural competition, Hood has positive theories about houses for modern living.

In most parts of the country, he thinks, people can live outdoors seven months of the year, which leads him to the unusual conclusion that the garden should be made more livable than the house, with a connecting link between the two that is neither garden nor house. Although that may sound like a vague theory, examination of his house discloses an open porch facing south through which the garden "flows into the house and the house out into the garden."

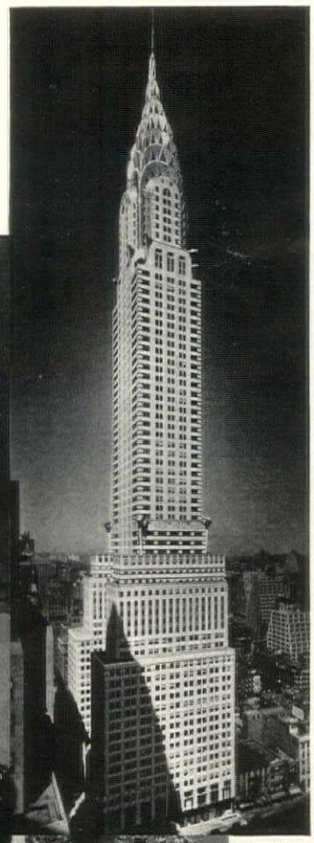
William Van Alen, sometimes known as the Lone Wolf of New York architecture, surpassed all his fellows in the choice of startling materials for his house. He wrapped it completely in copper. Remembering his Chrysler Building, one could be sure that of all the houses his would be the most unique.

Ever since his Beaux Arts days, Van Alen has been a constant surprise to his friends. After a rather uneventful career, brightened principally by his series of Childs restaurants (no two of which were ever alike), Van Alen startled the architectural world with his commercial (*Continued on page* 70)



GOOLD STUDIOS

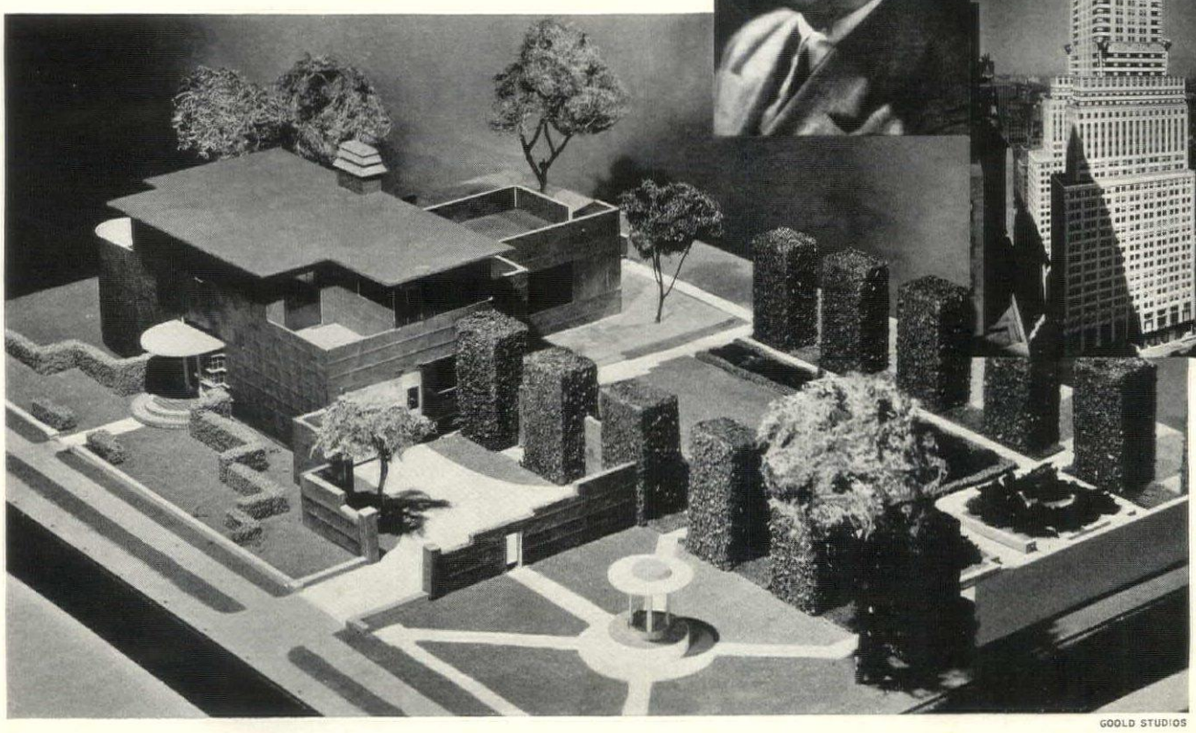
WILLIAM VAN ALEN has designed a house as startling as his Chrysler Building. It is completely wrapped in copper, making it fireproof, waterproof and vermin-proof. In everything it is modern



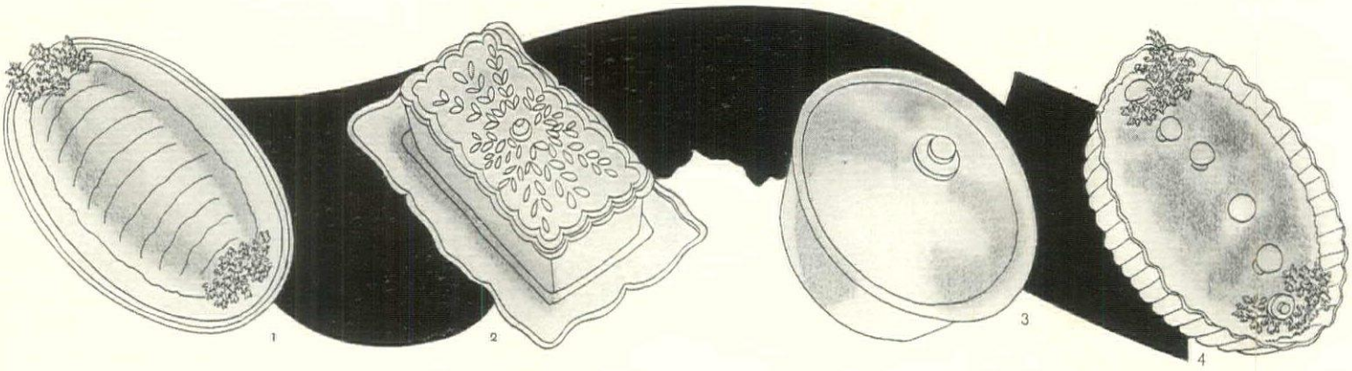
BROWNING

F. X. CLEARY

RAYMOND HOOD'S house minimizes distinction between house and garden, for it is his idea that the garden should be lived in more than the house. At left is his Daily News Building



GOOLD STUDIOS



Recipes by which one dish can make a meal

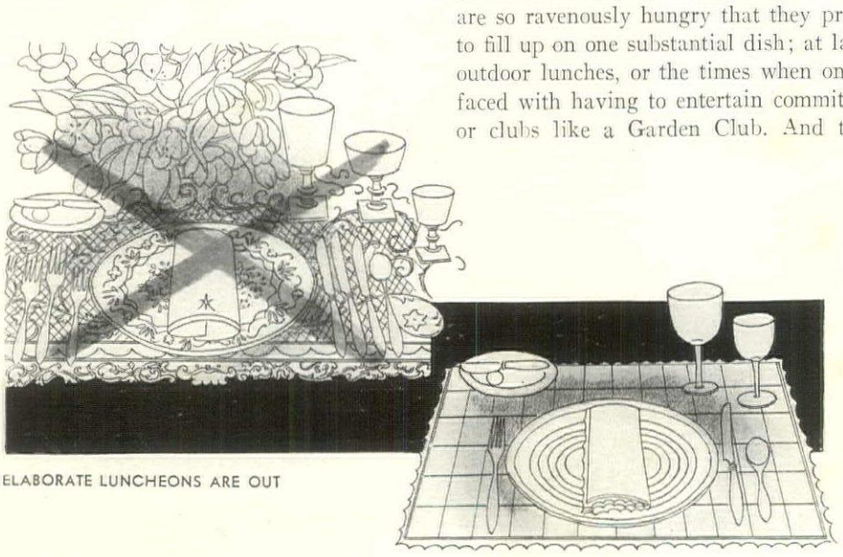
IN THESE days, few of us have either the time or the money to spend on large luncheons. Yet at the very idea of having a few guests to luncheon we begin to think in terms of courses. Somehow it seems impossible to set the limit at one good dish, preceded by something like a tomato juice cocktail or topped off with a dessert. For some unknown reason, people stick to the idea of having several courses, even if they consist of such unsubstantial foods as *vol-au-vents* and a lettuce leaf—always important items on the menu of a woman's luncheon party.

There are many delicious dishes such as Salmon à la Grammont (September issue of House & Garden) or Curries of anything from meat and fish to eggs, (November issue of House & Garden) which are so complete in all the necessary nutritious elements that, with the addition of a sweet or cheese and coffee, one cannot help being quite satisfied; so well satisfied indeed that one wonders why such luncheons are not served more often.

After all, when you come to think of it, that's just about the kind of meal anyone orders at a restaurant. So why not have the same thing at home and have the courage to depend upon one culinary chef-d'œuvre to make an entire meal? It is so wasteful to go along in the same old way and have at least two more dishes than anyone could possibly want or even eat.

Elderly dowagers have clung to the formality and nine course meals of another age in the same way that they've clung to their pearl dog collars, but younger women have begun to find that one dish can make a delicious luncheon for friends who prefer to keep their figures, and are too hurried anyway to pause long between engagements or energetic outdoor sports.

There are even occasions when there's almost no other choice but to serve an entire meal made up of a pièce de résistance, on Sundays when people are playing games before and after luncheon and either don't care to eat too much, or are so ravenously hungry that they prefer to fill up on one substantial dish; at large outdoor lunches, or the times when one is faced with having to entertain committees or clubs like a Garden Club. And then



ELABORATE LUNCHEONS ARE OUT

By Leone B. Moats

there are the times in town when lunch is merely a pause between tiring shopping expeditions; there isn't much time to be wasted and yet you'd like to have two or three friends in who will undoubtedly be just as hungry as you are.

The secret of making one course do the work of four is to select something hot, since a cold dish, except in the warmest weather, is somehow not very satisfying. Take it for granted that the helpings will be substantial and see that your largest plates are brought forth. Do away with those annoying little side dishes which merely clutter up the table and are of no real use whatsoever. And this is the time to make use of your most marvelous biscuit, corn-bread or popover recipes; in fact, it's the ideal moment for you to serve any kind of hot bread.

CHICKEN BREASTS AU GRATIN

Make a thick cream sauce with a fifth of a pound of Parmesan cheese in it. Cook salted chicken breasts in a double boiler (bain-marie). Place in baking dish in this order—sauce, sprinkle grated cheese, chicken breasts, sprinkle cheese and cayenne pepper and so on. Last, sauce and plenty of cheese on top.

CASSEROLE À LA BUTLIN

For this you will need a lump of butter the size of an egg. One breakfast cup of rice. Half breakfast cup of seedless raisins, floured. Five chicken livers. Ten small sausages or five larger ones, halved. Cold cooked chicken. Mushrooms, if desired. Ten slices of bacon. Paprika, salt.

Fry the rice in the butter until it is a golden brown; add a cupful of tomato

juice and 4 cups of soup stock; add the raisins, paprika and salt. Cook in double boiler ¾ of an hour. Make a force meat of chicken livers cut into pieces with one onion chopped and some parsley. Roll the mixture into the 10 slices of bacon and cook ten minutes. Put pieces of chicken cooked in casserole and heat them in oven with buttered paper over the top, with some butter. Add the cooked rice mixture and place on top of the force meat rolls.

The rice mixture with the chicken goes in the bottom. It is poured over the chicken which has been boned.

The force meat rolls are placed through it, one for each person. Cook the bacon for 15 minutes, covered, with a little butter in the pan. If sausages are used instead of the force meat rolls, they should be partially boiled before frying.

SOUTHERN SHRIMP PIE

Two cups of corn. One cup peeled raw shrimp. Half cup milk. One tablespoonful melted butter. Two eggs, lightly beaten. Salt, pepper and cayenne to taste.

Grate the corn to make two cups. If it is necessary to use canned corn, then see that it is thoroughly drained. Add melted butter, shrimp, eggs, milk and seasoning. (It is easier to peel the shrimp if they are cooked three to five minutes until they have turned pink.)

Turn into a casserole; bake in a slow oven for one-half hour. Serve this with hot buttered biscuits or muffins.

CHICKEN PILAFF

One chicken. Half lb. salt pork. Five and one half cups boiling water. Two and one half cups uncooked rice. Two teaspoonfuls of salt. One finely minced onion. Pepper and cayenne to taste.

Cook the rice and the boiling water together with the salt. Hermetically seal the saucepan until the rice is cooked quite dry. Parboil the pork and the chicken until it falls to pieces. Remove the chicken from the stock, add the onion and season with pepper and cayenne. Cook the onion in the stock until tender; bone the chicken and mix with the rice; add sufficient stock for the flavor, being very careful not to add too much stock as the mixture should remain very firm.

Mold on a platter and garnish with truffles and sliced hard boiled eggs.

CALF'S HEAD TERRAPIN

Wash and boil one calf's head two hours, slowly. Put it in cold water and skim as it boils. Cook it the day before using, then when cold, cut it up in small pieces. Keep the brains by themselves. The tongue is the best part; cut it up in small pieces.

Put one pint of cream in a double boiler, not to boil, only to scald. Boil one dozen eggs hard and cool.

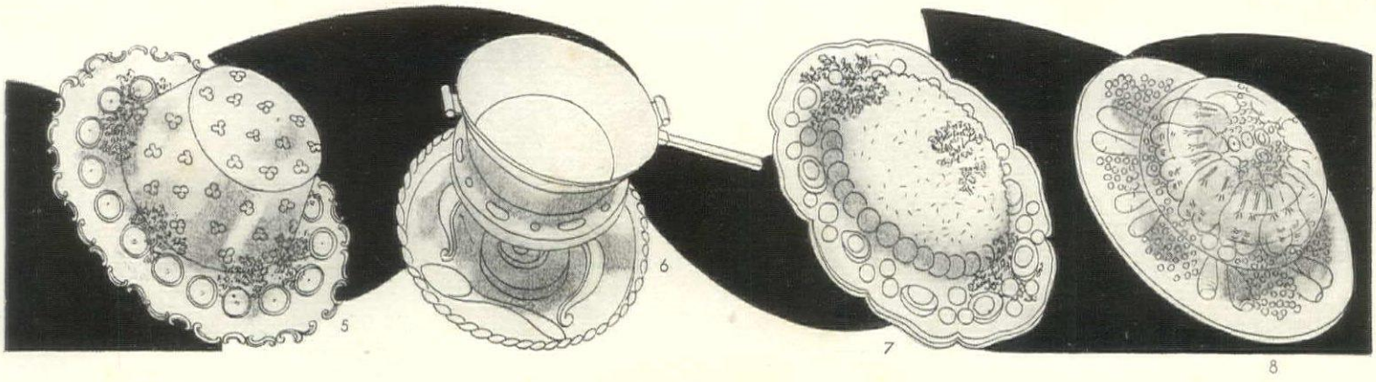
Cut up one pound of butter in a bowl, then take the yolks of the eggs and smash them fine with the back of a wooden spoon. Turn the eggs into the butter with one tablespoon flour. Have one pint of cream hot enough to melt the butter. Turn it in slowly. It ought to look as nice as sponge cake. Turn this over the calf's head. Salt and pepper to (*Continued on page* 65)

JUNE PLATT

MAKING CHICKEN À LA DORIS

SPAGHETTI LUNCH

THE eight numbered sketches beginning at the top of the opposite page and continuing below show: 1—Chicken breasts au gratin. 2—English chicken and ham pie. 3—Casserole à la Butlin. 4—Lobster and mushrooms en casserole. 5—Mousse of ham. 6—Typical chafing dish for use in cooking at table. 7—Chicken Pilaff. 8—Birds in jelly



ANTON BRUEHL

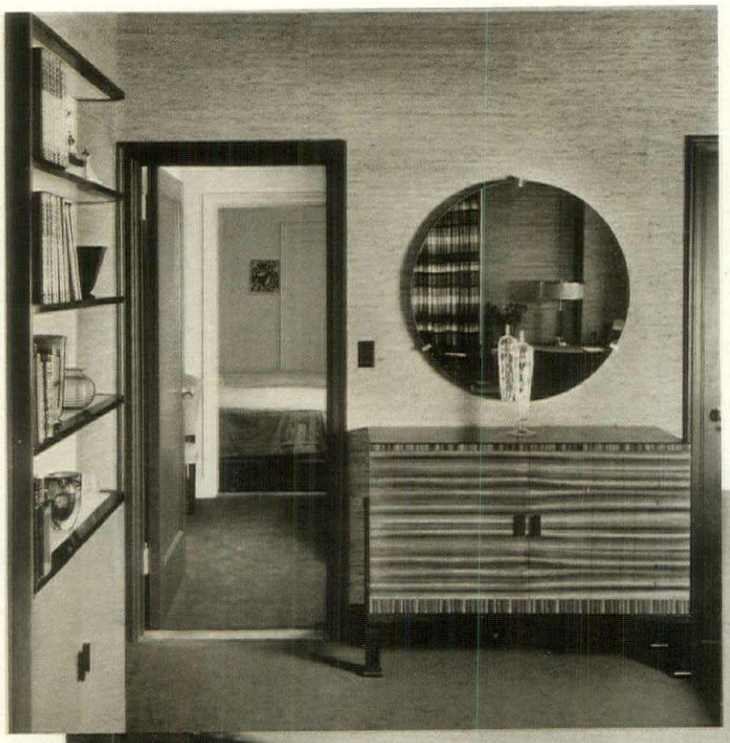
FIRST news on this page is a group of new fabrics by American designers in fresh, vivid patterns for modern or Classic-modern decoration. Next, and a scoop in the decorating world, Collins & Aikman rugs have been designed to go with them. Upper left. Rope chintz by Tom Lamb with its accompanying rug. White on dark blue; rug, blue, gray and white. Lower left. Plaid linen by Donald Deskey who boasts he has "never done a period design and never will", and above it a harmonizing rug. Linen, brown and yellow; rug, brown and rust. Emma L. Brown designed the coral and brown swan chintz whose star detail is repeated in the accompanying rug. Lord & Taylor

Harmony in rugs and fabrics in these fresh patterns by American designers

ANTON BRUEHL

Smartly designed new mohairs styled to blend with their companion rugs

HERE is a group of new Goodall mohairs—that enduring fabric you have always known, but now, under the inspiration of Virginia Hamill, an entirely different mohair, smartly designed, in new colors. And with each curtain material is a rug to harmonize. Left. "Ladies on Horseback," natural ground, design in reds, a graceful plume pattern running horizontally. Companion rug, red ground, gray plumes tied with yellow ribbon. The "English basket" design next has natural ground and flowers in soft colors. Rug, brown, cream criss-cross border. Next. "Oak Leaf," red, yellow and rust oak leaves on natural. Rug, pinkish rust and tan, leaves, green and rust. Fabrics and rugs from Altman



Fine color plays the leading rôle in the modern decoration of an apartment in New York

F. S. LINCOLN

THE apartment on these pages is a splendid example of the interest gained from daring color schemes. At the top of the opposite page, a man's sitting room has floor covered in sand taupe carpet, walls brown grass cloth, bookcase red-vermilion. Opposite is the dining alcove—black carpet, black paper patterned in red, gold and gray. Lemon silk curtains, light European cherry furniture, white leather covered chairs, red-vermilion flower box

IN THE living room, above, the carpet is tomato red with sand taupe inserts. Wall paper is parchment color. The furniture is Australian blackwood with covered pieces in tones of lemon and light rose and shades of red and brown. The tiny dressing room has walls in paper colored tan, yellow, red and black. Shelf is metal with black bakelite drawer. Lights are glass and chromium, and the seat is covered in black and white calf fur. Eugene Schoen and Sons, decorators

Thirty herbs to flavor our food and drink

By Helen Morgenthau Fox

ROSEMARY

LATELY, perhaps because the present is so full of difficult problems, people have been looking back upon less complicated days with longing and have tried to reproduce the atmosphere of the distant, seemingly more peaceful time. They are tilting their hats at Victorian angles and cutting their garments out of materials patterned in plaids and checks, and not content with decking themselves, have gone into the attics and brought down the old furniture. Out in the garden they have planted the old-time herbs and hunted up recipes for preparing the food and drink in their grandmothers' recipe books and those of their more remote ancestresses. We may not accept the fussy clothes and furniture as suitable to our present ways of living, but we do welcome the herbs in our gardens and open the pantry shelves to them in anticipation of unusual pleasures of the palate which they will provide.

It is amusing while digging in the garden and planting the seeds of Basil, Caraway or Coriander to know that seeds of the same herbs were planted by gardeners in Egypt and India thousands of years ago and, when harvested, were used to flavor rice and meat exactly as we do today. All of the herbs have long and interesting histories and there are many myths and superstitious practices associated with them.

Herb gardening is easy and does not require the skill needful to raise Thibetan Poppies, Burmese Primulas or other aristocrats new to our borders which the esoteric gardener likes to grow and show off to his friends. They do so well in the garden that they are a most satisfactory group to work with. Besides, it is pleasant to handle

FENNEL FLOWER AND POT MARJORAM

CORIANDER

OPIUM POPPY

CARAWAY AND SPEARMINT

SAGE

BORAGE

COMMON THYME

DRAWINGS BY LOUISE B. MANSFIELD

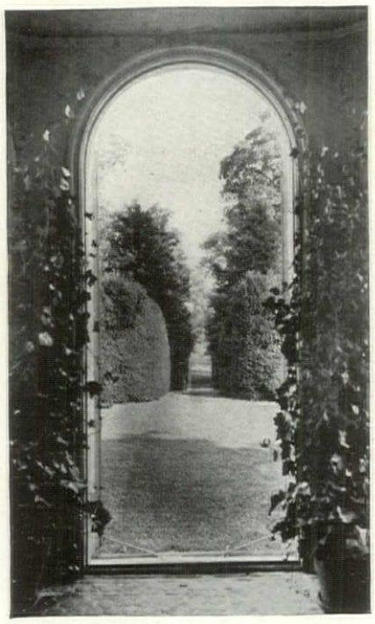
them and smell their fragrant foliage and feel their surfaces, which are either furry or glistening with little shiny perfume glands.

The herbs can be grown either in a garden all to themselves, or as edgings to beds of other vegetables. It is convenient to plant some of the annuals such as the Basils, annual Savory and Fennel in rows or in little grave-like beds where they can be cut as needed. The Violets, Marigolds, Nasturtiums and Primulas were formerly considered herbs but have been moved to the flower garden, while Borage, Opium Poppy and the Thymes are so pretty that they will add to the good looks of any planting. But when the herbs are in the flower garden the cook, in looking for a sprig of Rose Geranium or Nasturtium, is apt to pick off one's most precious blue Primrose or Viola from France by mistake!

Almost all of the herbs come readily from seed, either sown in the hotbed, greenhouse or coldframe, or even out-of-doors after danger from frost is over. Anise, Opium Poppy and Dill do not stand transplanting readily and have to be sown where they are to remain, but the others could be started indoors and later transplanted. However, this is unnecessary work as most of them germinate and grow quite quickly. A few of the herbs, such as the unusual varieties of crisped and spotted Mints, the golden and silver Thymes, which do not come true from seeds, and the Tarragon, which sets no seeds, have to be increased from cuttings, from runners or by divisions of the roots.

Since the flavor and fragrance of the herb depend upon the essential oil it manufactures, it is important to grow the plants under conditions conducive to producing the finest quality. It is seldom that herbs grown in the United States are as potently fragrant as those raised in the more equable climates of the Mediterranean littoral or certain parts of Asia. Yet, herbs grown in our own homes even under unfavorable circumstances are far more aromatic than the ones we buy. Perhaps this is because they are fresh and have not been exposed to long hours of heat and dry air. In their native lands, most of the herbs grow on soil which is rocky and somewhat poor. Therefore, in our (*Continued on page* 62)

Let our windows all be filled with views



THROUGH A BREAKFAST ROOM WINDOW

So much more than light comes in through a clear glass window. That bit of world on which it opens can either make or mar a room. If the scene outside is peaceful, peace is brought inside—if motors hurry past it, then that corner is not for rest. Why not consider the pictures which windows bring into our lives?

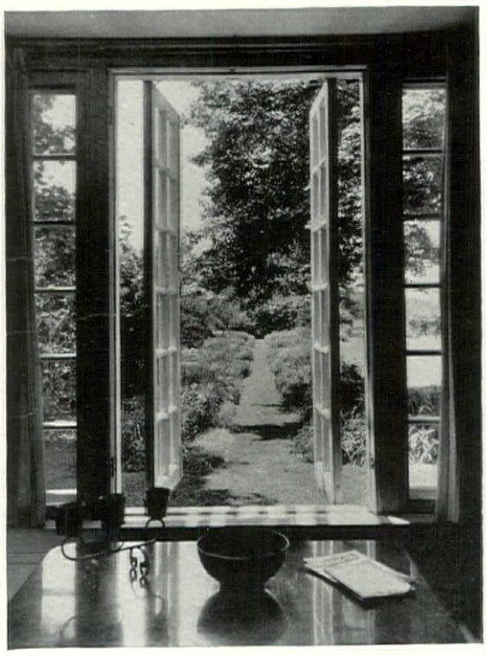
A court large enough to admit light will do for our purpose. Some trees need only a little sun, soil and sometimes rain; many vines need only the last two of these. If each morning on rising you are blankly confronted with the dingy wall of your neighbor's house, decide at once to plant at its base an evergreen vine with shiny leaves such as Ivy or *Euonymus radicans*. The latter is the faster grower and they both enjoy the shade. If there is sunlight, however, make a frame for the vines' green glistening with two dull blue Junipers at either side. To be happy these need sun on their heads but dry gravelly ground will do very well for their feet. In prospect of your vine's growth hang, in the middle of the space caught in the window, a Della Robbia plaque. Thus you will create a picture, a glimpse of which will add form and order to your whole day. Perhaps instead of your neighbor's wall, the door of his garage meets your view. In such a case have an idle carpenter build a screen for you of lattice. Paint it dark green and treat it exactly as you would a wall.

If your window is small, create illusion by hanging landscape paper either side it and planting outside any trees or shrubs which harmonize with the paper's scheme. A glorified example of this treatment is found in a home at Havre de Grace in Maryland. Chinese brocades cover the wall space either side a window, through which can be seen a Japanese Maple and in the distance a gnarled Pine. If a coolie should pass by one would hardly question the fact of his presence.

In a house in Rochester, N. Y. the above arrangement is reversed. In the center panel of a bay at the end of a long room is inserted a painting of an autumn wood. In October through the two adjoining plate glass windows some Yellow Maples and a Red Gum growing in the yard outside vie in brilliance with the painting.

Plant Norway Maples upon the terrace by your living-room window. Then in the fall, when they spread a golden carpet for their dying, sunlight will come up to you from

VISTA THROUGH FRENCH DOORS



FROM A DINING ROOM

By Elsie Jenkins Symington

the ground as well as down from the sky.

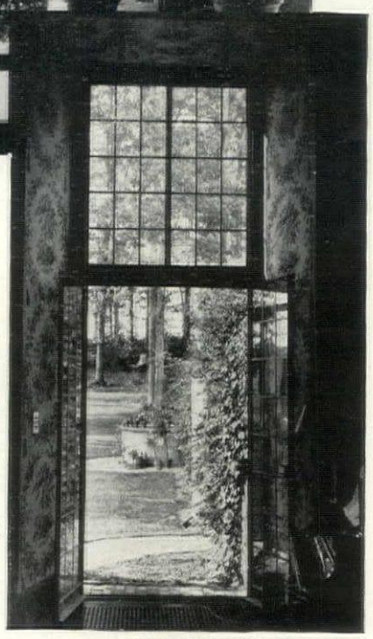
Friends of mine considered window views when out of an abandoned quarry they created one of the most charming gardens in Maryland. That in winter they might enjoy the scenic effects of snow, they built a green garden just outside their library. One white Christmas Day, while they sat admiring the varied forms of green against the background of snow, a red bird perched on a Juniper tree and wished them "Merry Christmas."

To make a Christmas window use Holly in the background with a few Hemlocks or Spruces behind. The planting will show an interesting increase for each year's celebration, and if you feed him Sun-flower seed, the red bird will appear.

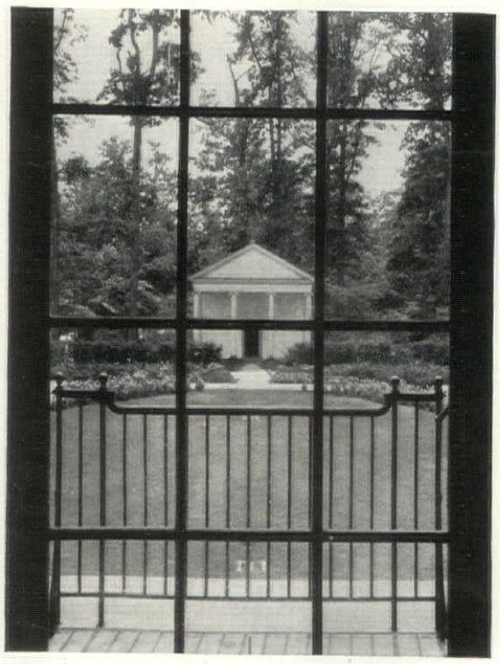
Evergreens have a glory independent of snow. Outside the second story window of a high ceilinged palace in the Via Bardi, Florence, a grand Spruce lifts its spire toward the sky. Never before seeing it had I realized the slender grace of the top of one of these trees, silhouetted against the distant blue of Fiesole's hill, its swaying under the winds' caress filling a breakfast room with vibrant life. The room having the rare interest of being round; boasted, besides chairs and table, only a painted side-board which faced the window picture from across a light, round rug. It was the tree that furnished the chief interest of the room.

As a bird dips its wing in water, so must I every so (*Continued on page* 68)

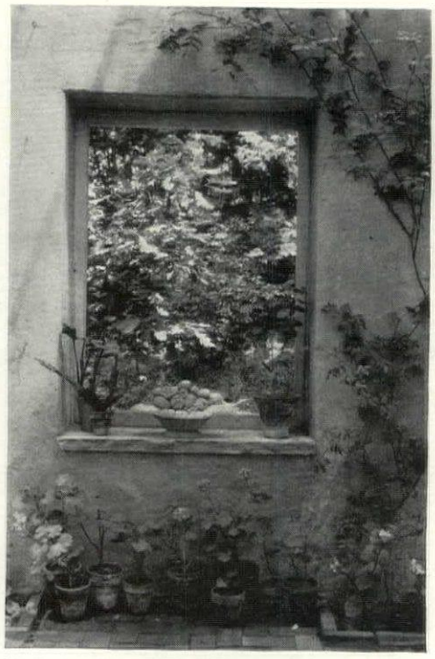
LIBRARY WINDOW VISTA



LIVING ROOM WITH A VIEW



STRATEGIC PLACEMENT

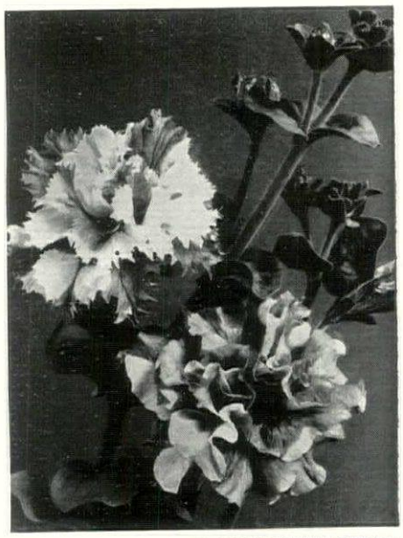


WINDOW IN POTTERY SHOP

OPPOSITE page: Top, home of Charles Bryan, Havre de Grace, Md.; below, Baltimore garden. This page: Left, Baltimore Museum, John Russel Pope, architect; shop of Charles Willing, Chestnut Hill, Pa.; above, house and garden, Fort Washington, Pa., Mellor, Meigs & Howe, architects; home of Mrs. B. Franklin Peppers, Chestnut Hill

New annuals and perennials for 1934

By Helen Van Pelt Wilson



ALL-DOUBLE MAXIMA PETUNIA

STYLE trends appear as inevitably in gardens as they do in the even more fluctuating realm of women's clothes. Last year fragrance became a decidedly stylish attribute. We began planting Nicotiana and Dianthus in quantities and from the many novelties of the season we dated our gardens as 1933 with the annual Canterbury Bell, the Crimson Splendor Chrysanthemum, and the Hartivegt Giant Lupines. Furthermore, we appeared sensibly modern, if not just the last word, by giving plenty of space to those proven beauties—the Nasturtium variety Golden Gleam and the Guinea Gold Marigold.

What now will the well-dressed garden wear in 1934? The garden's couturier, the seedsman, offers many amazingly lovely things which are considered novelties because they are for the first time grown in sufficient quantity to be available to the average gardener, although some may have been known years before to horticulturists.

These novelties are here described as they have behaved in the conditions under which they were developed, but in many different sections of the country they are bound to appear more variable than those plants to whose ways we have long been accustomed.

For that very reason they present a particular appeal to the gardener of moderate or wide experience who has a horticulturist's interest in the behavior of plants as well as in their spectacular value, while the man who is beginning will be likely to have better and more economical results from the tried and true varieties he sees thriving on his neighbor's plot.

In any case, a survey of this year's offerings of annuals and perennials makes us very proud of our United States growers whose productions are distributed not only here but in foreign countries to which many Americans send for them under the impression that "imports" in seeds as in other wares are superior to the native stock.

Among the vast number of introductions there are at least eight which are outstanding and worthy of a trial because they have had the high endorsement of the All-American Selection Committee of which Mr. W. R. Hastings is chairman:

Calendula Crysanthe or Sunshine is not of the well known Officinalis type but of another species, not yet identified. The flowers, 4″ across, are a clear Buttercup yellow with petals loosely arranged, incurved at the center and reflexed at the edges, like the Japanese Chrysanthemum. Fine for cutting, the flowers are borne on 2′ or 2½′ stalks of firm but graceful habit. This Calendula, introduced in England last year, has been taken up in this country by W. Atlee Burpee.

Petunia Pink Gem is the forerunner of a new race of miniature Petunias. A neat, compact plant only 6″ high, it bears abundant 2″ flowers in shades of pink. As a companion to various blue Ageratums it is charming. This widely useful small Petunia originated by Waller-Franklin is one of the specialties of Stumpp and Walter.

Canterbury Bell, Liberty Bell, a dark violet-blue annual type, blooms in six months from seed and is particularly useful to those who live where the biennial type winter-kills. It is wise to start this indoors in February. Liberty Bell is 2′ tall with about six spikes of flowers maturing to beautify the late summer and autumn garden. Angelus Bell, its complement, is rose colored. Both have been selected out of the 1933 mixed annual Canterbury Bells by the originator, Waller-Franklin, and are highly recommended by Max Schling Seedsmen.

All-Double Maxima Petunia, now in mixed colors tending to light colorings with some purple, comes practically a hundred per cent double and semi-double, about sixty per cent really giant flowered, with about sixty per cent fringed petalled flowers. This is one of the productions of T. Sakata in which Stumpp and Walter are interested.

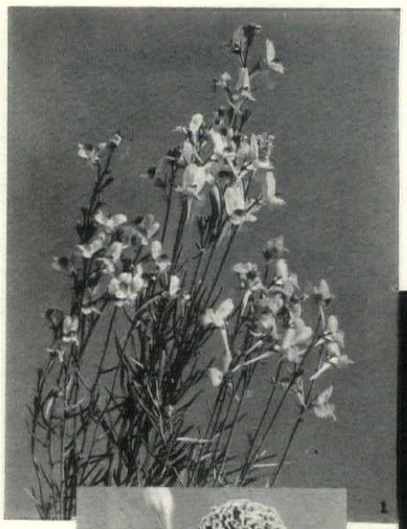
Linaria Fairy Bouquet has the mixed colors of the Maroccana hybrids but the growth is more compact, about 8″ tall. The flowers are extra large, with a fine variety of distinct colors, rose, yellow, violet, white, etc. Quick to bloom after planting, these airy plants with flowers like miniature Snapdragons are an addition to that group of Gypsophila and Statice which we need for "fillers" in bouquets. The selection is made by Watkins & Simpson, seconded by Vaughan's.

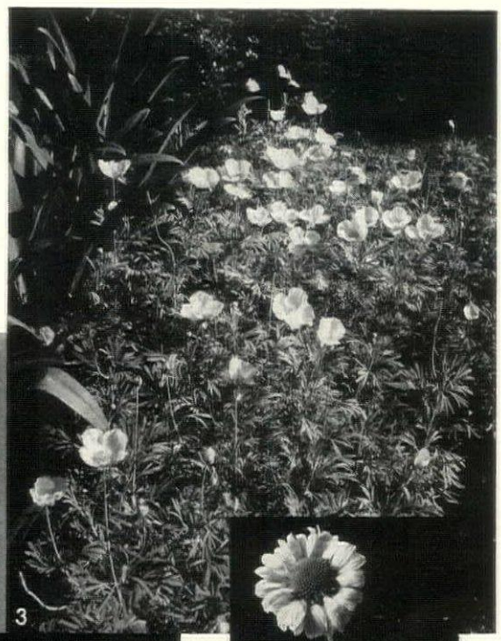
Verbena Dannebrog bears medium sized flowers of intense scarlet with contrasting large white eyes. It comes true to type in a rich sparkling color. Compact and fine for bedding, it was discovered and the type fixed by L. Doehnfeldt & Theodor Jensen of Odense, Denmark. Stumpp and Walter are enthusiastic about it over here.

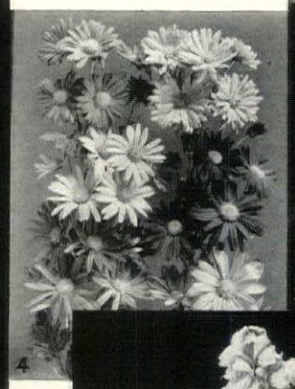
Hunnemannia (*Continued on page* 66)

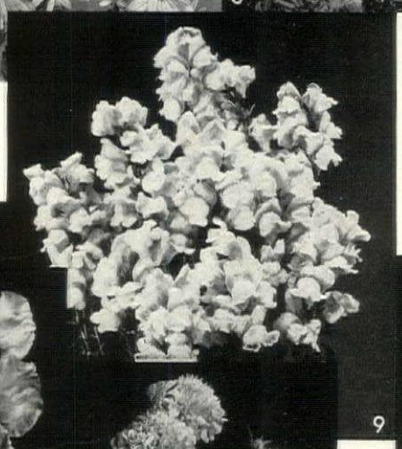
PETUNIA PINK GEM

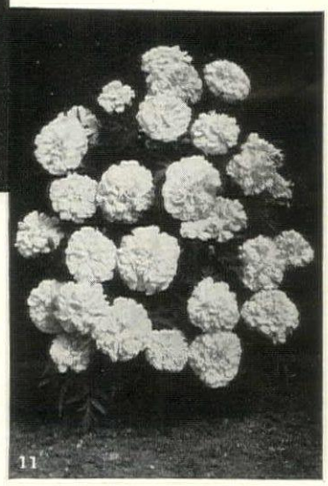
CAMPANULA LIBERTY BELL











THE annuals and perennials pictured on these pages have been chosen from among the choicest of the new varieties which this year make their initial bow to the gardening public. Those on this page are:

1. Linaria Fairy Bouquet. 2. Verbena Dannebrog Hybrid. 3. Hunnemannia Sunlight. 4. Korean Chrysanthemum group, including Diana, Mars, Daphne, Apollo and Ceres. 5. Liatris pycnostachya magnifica. 6. Dwarf Monarch Marigold. 7. Dwarf Sweet Pea Bo-Peep. 8. Sweet Pea Eleanor Blue. 9. Antirrhinum Golden West.

10. Gaillardia Sun God. 11. Marigold Golden Queen. 12. Scabiosa grandiflora Cattleya. 13. Petunia Netted Blue Gem. 14. Delphinium Giant Imperial Bluebell. 15. Godetia Wild Rose, a hardy annual.

ITALIAN-DIRECTOIRE

ITALIAN SLOPE-FRONT

BOMBÉ LOUIS XV TYPE

DESK at top of page is Italian copy of Directoire executed in light walnut. Pieces of this type also used as serving tables. Courtesy L'Avezzo. Center, above. Simple Italian fruitwood desk not unlike English ones of the period. L'Avezzo. Immediately above. Novel bombé copy of Louis XV type in root of walnut. Also L'Avezzo. At right are two cupboard-top desks—one Italian with baroque pediment, the other a superb Venetian example. The Metropolitan Museum

18th Century Italian provincial desks

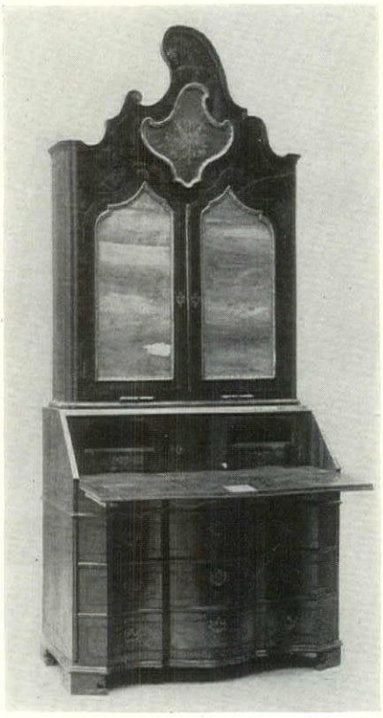
By Robert Carrère

ALTHOUGH the desk was, generally speaking, the last article of the furniture family to be created, it seems advisable to bring it into this series with the other living-room pieces, before dealing with bedroom furniture.

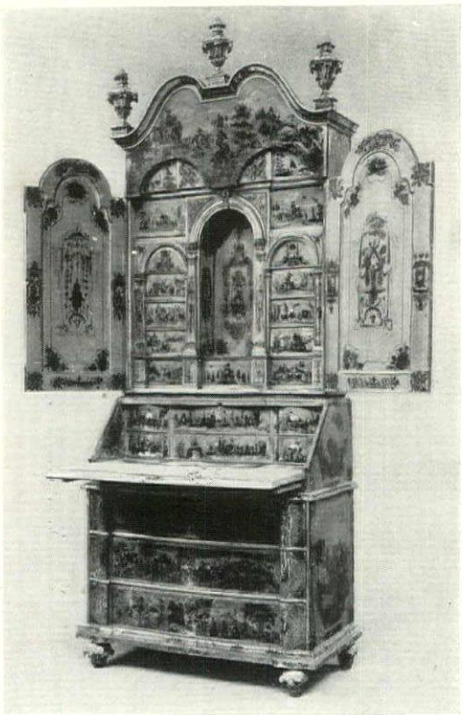
The commode or chest-of-drawers, which so quickly sprang into popularity in the 18th Century, paved the way for a great number of variations, such as small stands of drawers, convenient little tables with small drawers for a miscellany of uses, and bureau desks either with the top drawer concealing the writing surface and small compartments for papers, or the slope front desk that lets down on wooden slide supports, with drawers beneath. This latter form, with the writing-table or *secrétaire,* with drawers in the apron, were the earliest types that gradually came into use.

Chairs, tables, sofas and all the galaxy of pieces that go to make up the furnishings of a living room fail to express, outside the element of taste, the personality of the individual owner, as does the desk. More usually made to order than not, ordered to meet specific requirements, the cabinet-maker created a special piece that invariably expressed the personality and character of his client. A small delicate desk on slender legs seems to indicate that it belongs to the Mistress of the house, while an ample table with drawers beneath seems to denote a masculine desire for room to work, pile letters and sort documents; on the other hand, a secretary with bookcase top and pigeon-holes galore immediately suggests the student owner, who wishes to write with his reference books nearby, or the individual who must have a place for everything and everything carefully filed in its place.

Throughout the 18th Century when desks, *secrétaires* and bureaus, variously called, developed into pieces of furniture made for the actual purpose of writing, and the keeping of family papers and correspondence, rather than mere tables on which a person could write, the lack of small delicate pieces of furniture would seem to indicate that women if they wrote at all had some other means of doing so. Such was the case in fact. What small correspondence there might have been, love-letters and charming feminine diaries, was executed usually on little folding desks, placed on the lap, and light enough to be carried about wherever the writer might happen to go: in the garden, on the terrace, in a morn- (*Continued on page* 69)



SLOPE-FRONT WITH CUPBOARD



VENETIAN, ELABORATELY PAINTED

RANUNCULUS FICARIA

FICARIA GRANDIFLORA

CHELIDONIUM MAJUS

The Celandine, a flower of the poets

By Louise Beebe Wilder

All who were brought up on the soothing pap of the Victorian poets are familiar with the name Celandine. It makes a song in the mind as do Violet, Kingcup and Cowslip. Many a poet of that period made use of this small flower, which makes its punctual appearance while wintry winds still rage and "we've little warmth or none," to point a moral or adorn a tale. But it was in particular Wordsworth's flower and the most famous stanzas written in celebration of its "kindly unassuming spirit" are his. So dearly did he love the bright eight-pointed stars gleaming against their mat of shining green, and so closely are they associated with his name, that their likeness is carved upon his tomb.

The Celandine—the Lesser Celandine, as it is usually called—was the flower of poets and children and simple country folk who, as a matter of fact, often have the same loves. Reading old books one learns that such as these have long warmed their spirits at its cheery matutinal flickering, and found various remedial uses for its little tuberous roots. This is amply testified to by the various names it has acquired as it crept down the centuries, sure sign of the tender regard in which it was held by country folk. Smallwort it has been called, and Pilewort, Figwort, because of the shape of its clusters of little figlike tubers, and for obvious reasons Bright Eyes, Gilty Cup, Goldy Knob, Brights, Golden Guineas, and so on. *Ranunculus ficaria* is its botanical name but I am sure it is seldom used—too grand a name for such a simple flower. Wordsworth well described its character and habits when he wrote:

> "Careless of thy neighborhood
> Thou dost show thy pleasant face
> On the moor, and in the wood,
> In the lane—there's not a place,
> Howsoever mean it be,
> But 'tis good enough for thee."

But there are nearly always two sides to an opinion and while poets and children and simple folk have long loved the Celandine, in England and in Europe where it is native, thoroughgoing gardeners it seems have not. It is more often than not harshly spoken of by these as a tiresome and graceless weed. Linnaeus, who knelt upon the sod before the glory of the Gorse, is one who apparently had no eye for the sheen of this lowly plant, for he strongly recommends to farmers its summary extirpation from pasture lands because of the space taken by the little tubers and because fastidious cattle will not eat it. And Mr. Bowles in our own day, so generally gentle toward plant life, says in *My Garden in Spring,* "with the common wild forms one constantly struggles but cannot entirely expel from the garden."

Of course if one is the kind of person who counts the spoons night and morning and can name to a head the Tulips, Irises and Phloxes that grow in one's garden, barring burglars and more than commonly enterprising weeds, life will hold few surprises. But I was surprised when Wordsworth's Celandine appeared in my garden, though I did not then, nor for several years afterwards, know it for what it was. It was on an April morning some eight years ago that I first came upon it, a little spread of dark, heart-shaped leaves all decked out in highly varnished yellow stars on a roughish piece of grow-as-you-please bank that skirts the east side of my acre. It was one of those surprises, perhaps undeserved, that come to those who do not too anxiously order their gardens. I was enchanted with it. Later when I came to know its true identity I learned from Gray's *New Manual of Botany* that the Lesser Celandine is found occasionally in damp places from Massachusetts to the District of Columbia. Introduced from Eurasia, wherever that may be. It seems likely that it came with the early settlers from the old country, its unconsidered figlets entangled among the more precious roots of some prized plant, and that it has been prowling about in fence corners and along roadsides ever since, a little weedling ghost, seeking a place to rest, or perhaps a poet to appreciate its glinty charms.

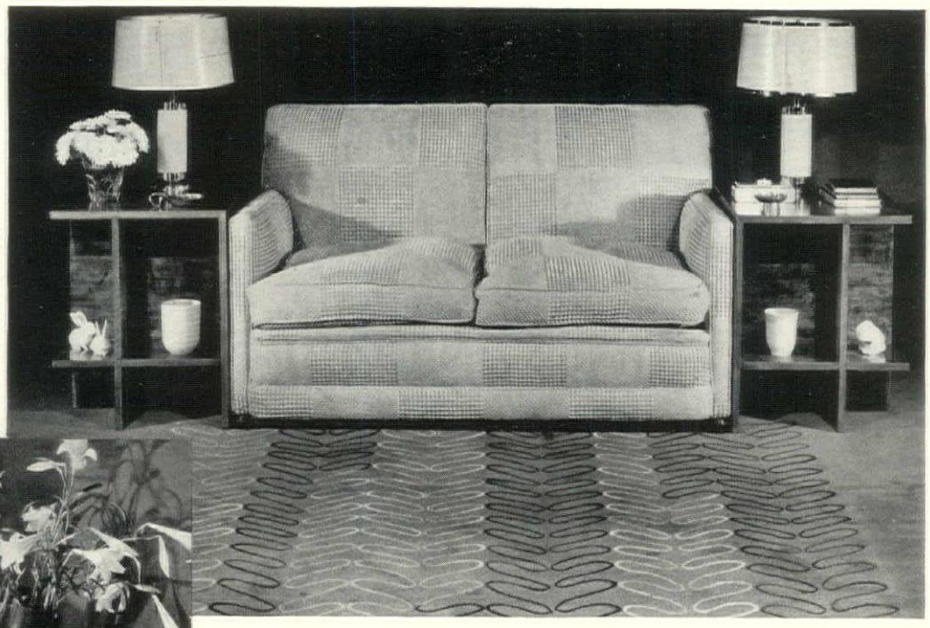
It has not proved a weed or in any way an inconvenience since it appeared uninvited in my garden. It is far from "studding the meadows and hedge-banks and carpeting thin woodland" (had I these spacious adjuncts)(*Continued on page* 71)

NYHOLM-PHILLIPS

There's something afoot in decoration

THE newest modern rugs have simple, delicate patterns. Right. Looped ropes in a striped effect—brown, henna and green. Cristafonetti, designer. Rug and furniture: Altman. Accessories: Rena Rosenthal

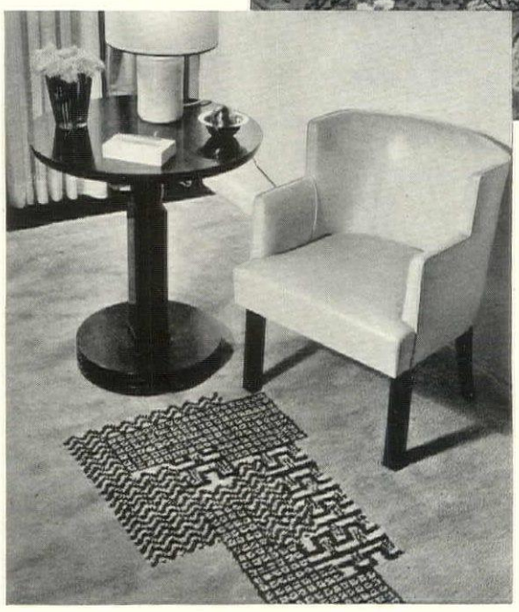
BELOW. Curving dark blue and black stripes define the corners of a creamy white wool rug with narrow fringed border. Rug and white upholstered chair: Altman. Coffee table and accessories: Rena Rosenthal



NYHOLM-PHILLIPS

MONOTONES—with pattern achieved by variation in the depth of the pile—and simple two- or three-color designs tell the story of floor covering today. Off-whites and beige play leading rôles.

On opposite page. 1. A plaid motif breaks the surface of a hand-tufted beige rug: Lord & Taylor. 2. Beige wool, hand-tufted in a chevron pattern: Sloane. 3. Diagonal stripes and border of high-pile tufting in self tone: Lord & Taylor. 4. Scallops on beige wool: Altman. 5. Goatskin, shaved checkerboard design: Sloane. 6. Diagonal stripes on beige wool: Altman. 7. Hand-tufted beige wool in lattice pattern: Lord & Taylor. 8. Wavy line tufting on flat border of deep-pile rug: Altman. 9. Hispano modern rug. Green on cream: Lord & Taylor

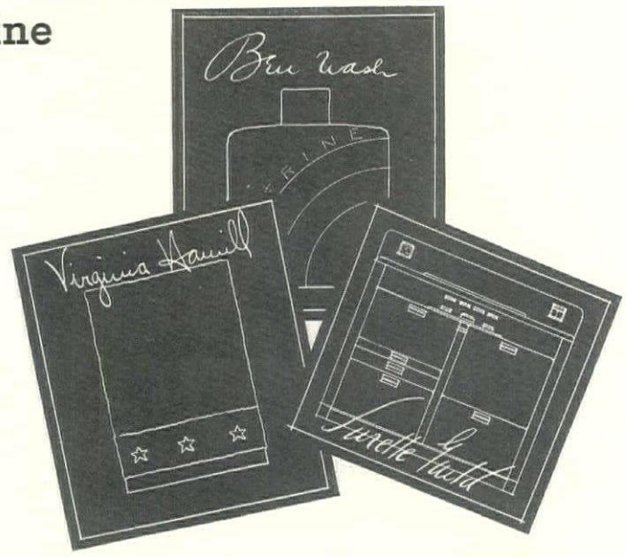


ABOVE. The flowers indispensable to the Victorian scene bloom on a brown carpet designed by Raoul Dufy—background for furniture in beige satin by Bruce Buttfield: Altman. Accessories: Bruce Buttfield, Jones & Erwin, Olivette Falls

AT LEFT. A modern French rug signed by its designer, Da Silva Bruhns. Small geometric pattern is in dark blue on pale blue. Deep pile. Mahogany and black lacquer table beside modern armchair upholstered in white leather. All: Macy

They brought style to the machine

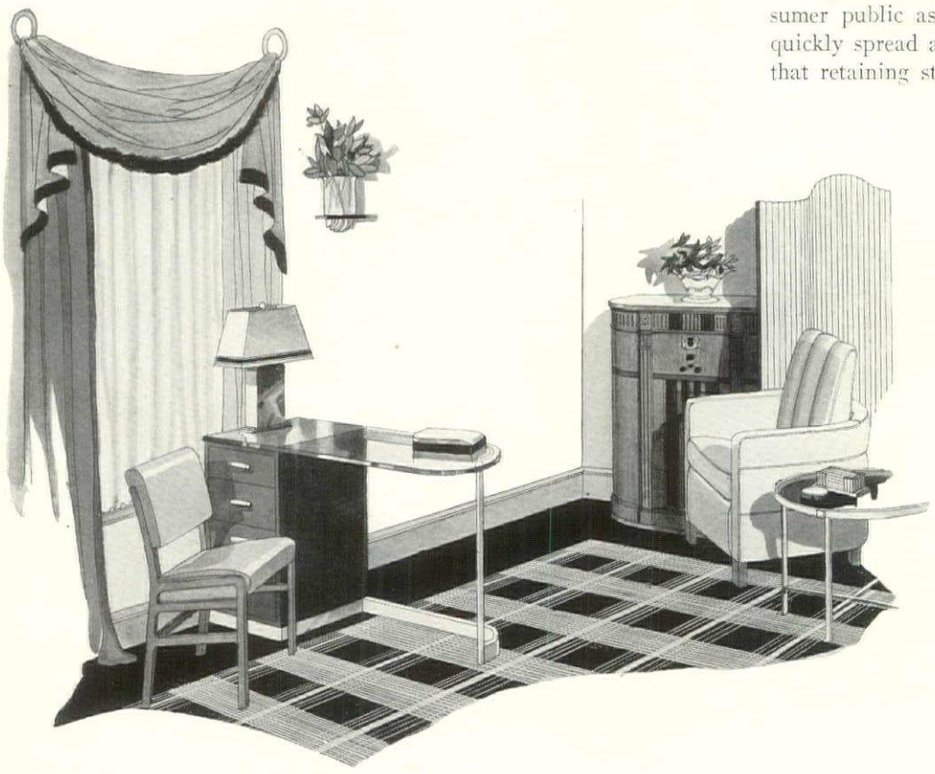
By Lurelle Guild

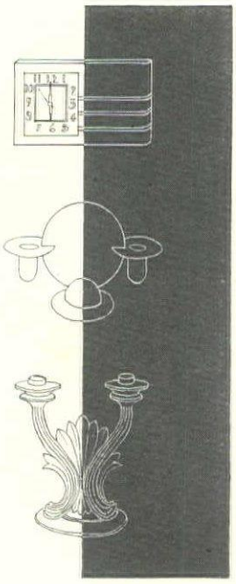


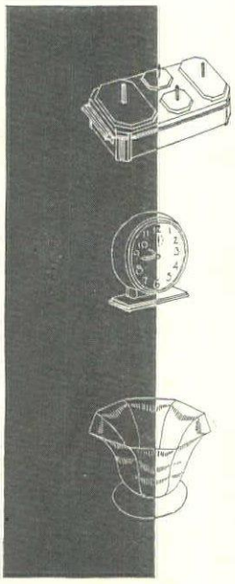
STYLE dictators are not a modern creation. Whether at the Gobelin looms, in the workshop of Chippendale or the atelier of William Morris, success hung on the thin thread of royal or wealthy patronage. This patronage not only affected and influenced the artistic quality of the products that came forth from these establishments but limited their possession to the wealthy or upper classes. Decidedly dependent on such a clientele, both craftsman and designer were nevertheless often restrained by it.

But not so today. In strange contrast, through mechanical inventions and the industrial changes which ensued, we find the situation completely reversed. With the invention of the cotton gin the world was swept into a great era of mechanical development, and eventually the entire economic system was revolutionized through industrial progression. Therewith followed a period of nearly a hundred years in which mechanical discoveries and machine developments followed one on another so rapidly that every phase of life was transformed. It is the old, old tale of the machine age and the increasing lament that the evidences of the period had to be mechanical while the arts were stultified. When not so long ago the ultimate seemed reached in mechanical achievement we had in every field of manufacture a market flooded with any number of similar products and no distinctiveness or variation to identify one from another. The manufacturer found on his hands a lot of stock, plenty of competition, equipment that could do more than the unbelievable but which unfortunately stamped all its output as "machine made". In addition there was a slight reaction under way, in the metropolitan areas particularly, against the mechanical appearance of manufactured products and a demand for simplicity and beauty. This was due largely to the fact that the development of production adjuncts had been so rapid and sensational that design and pattern were relegated to secondary consideration.

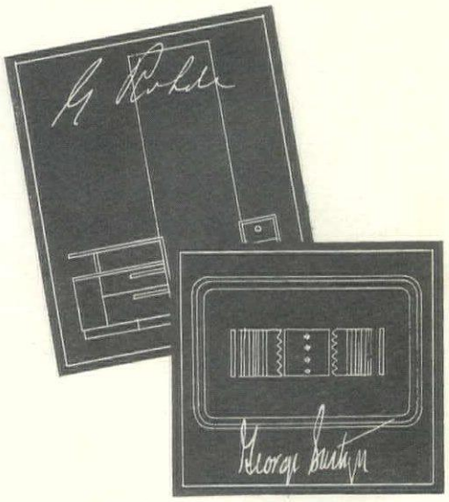
In the background was still the traditional designer, but he came forward at this point to show the manufacturer that the public was growing more concerned with style and evincing definite enthusiasm for certain trends. He was accepted by some firms as a consultant on the current modes and acted, usually in an advisory capacity, to bring beauty to specific products. In this capacity he became known as a "stylist", one who contributed style. His efforts met with such a marked increase in sales for the manufacturer that almost overnight this stylist movement was recognized by the producer and consumer public as of momentous importance. The movement quickly spread and we heard of first this company and then that retaining style consultants and we noted a remarkable

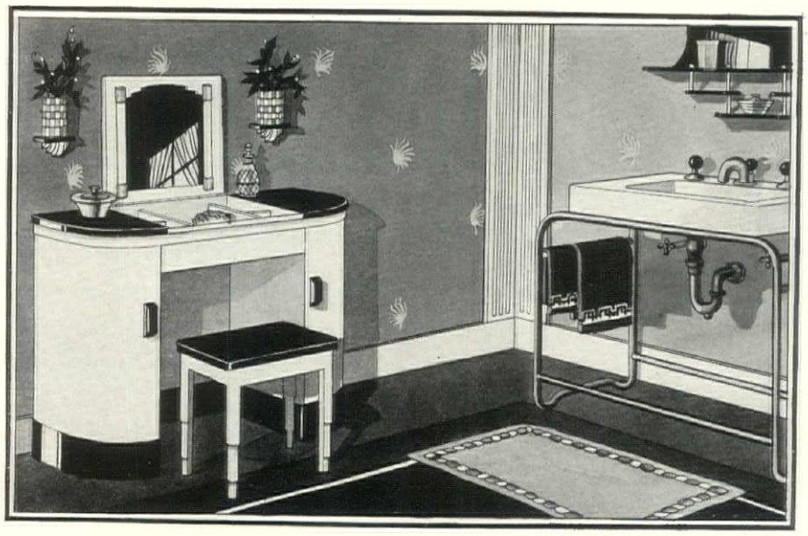






EIGHT DESIGNERS CONTRIBUTE TO A LIVING ROOM



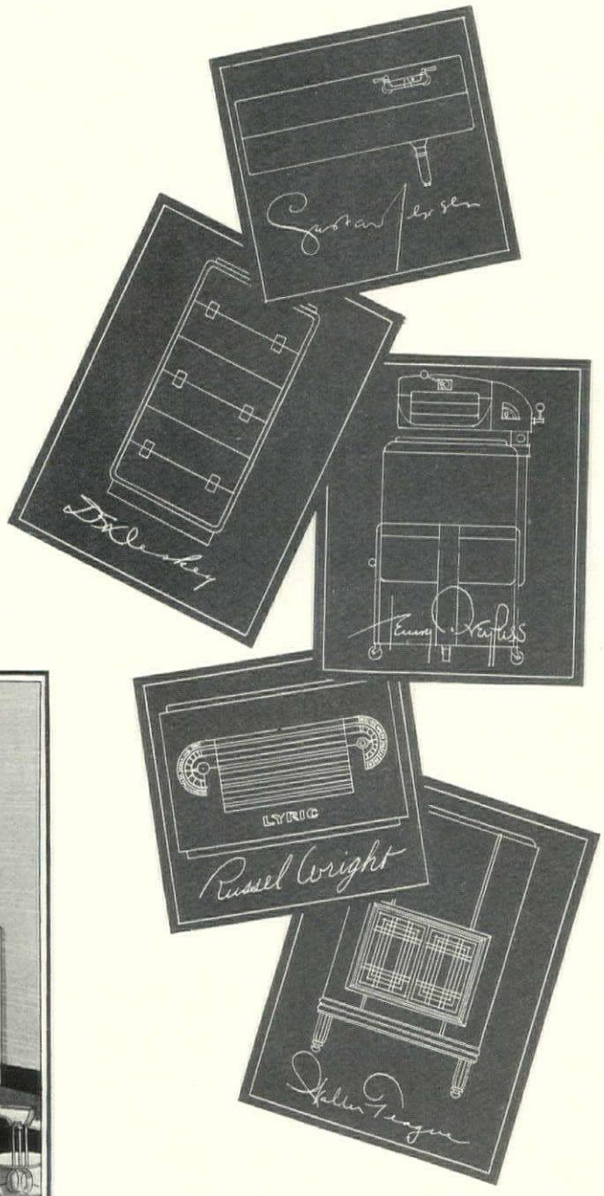


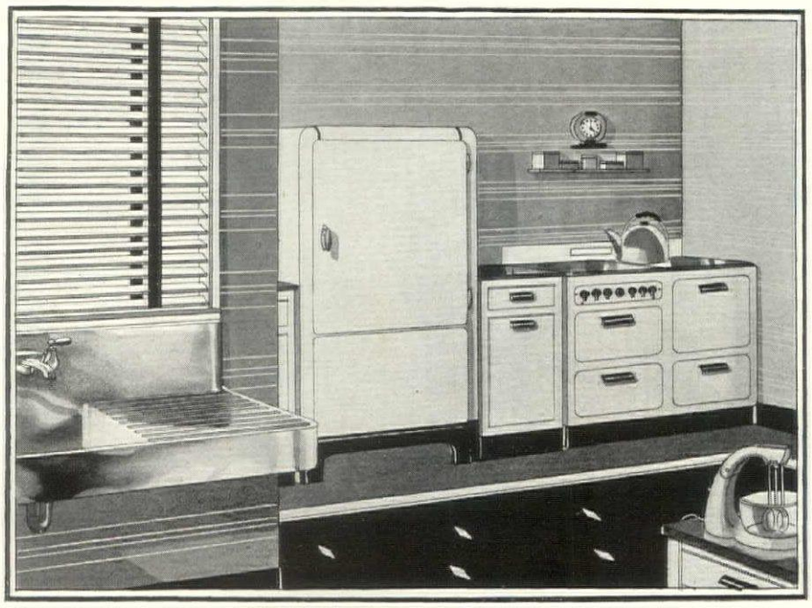
FOUR DESIGNERS EQUIP A BATH

"dressing up" of their products. Other manufacturers hearkening to stepped-up sales fell in line and sought out stylists for their own products.

Here the designer stepped forward again and a long stride he took this time. So long that it took him into the factory where he worked hand in hand with engineers and sales managers to ally beauty with mechanical limitations and production methods and carry it through to successful sales. Needless to say it became necessary for him to know the equipment of the factories where he was working, its possibilities and limitations; the markets where the specific product would ultimately be consumed and the restrictions of cost competition; then to design the product to meet all these conditions.

Here we have the "industrial designer". With the field of his endeavor broadened, he has pushed further and further in bringing to the manufacturing industries a practical beauty that has proven itself worthwhile in the response of the public. He has further shown the producer that such beauty need not be expensive, but that the lack of it (*Continued on page* 72)





FIVE DESIGNERS MAKE A KITCHEN

NYHOLM-PHILLIPS

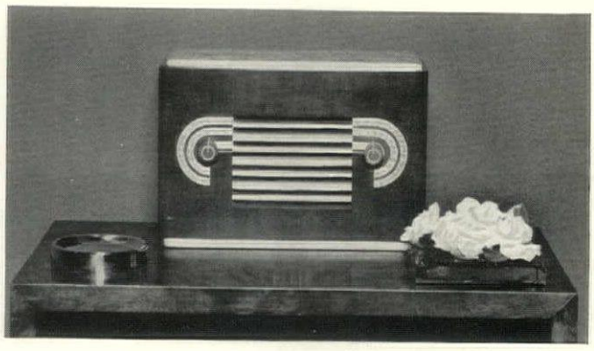
DESIGNED BY ANTON BRUEHL

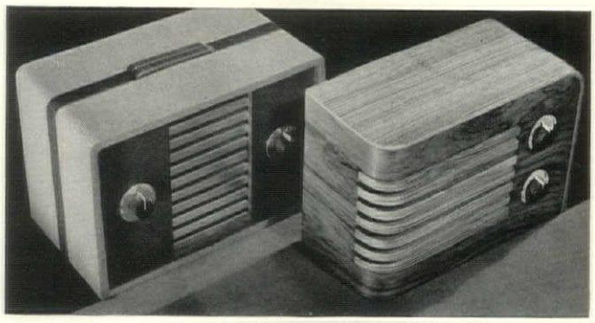
Now modern design goes on the air

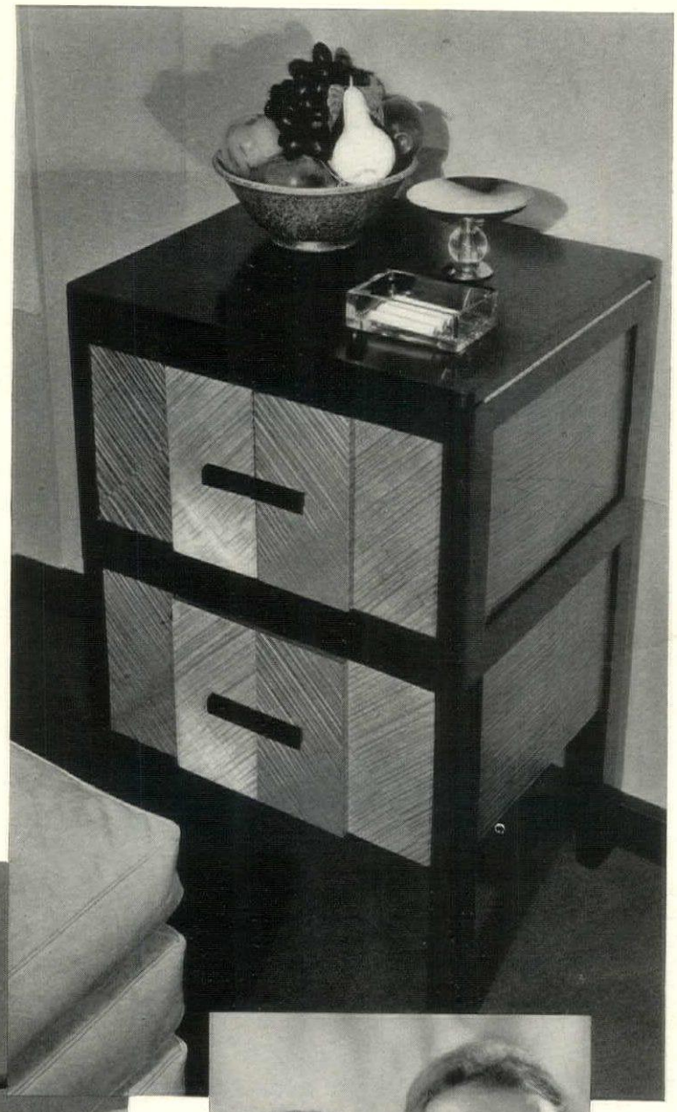
DESIGNED BY JOHN VASSOS

NOT content with being a wizard in photography, Anton Bruehl now turns to furniture design, his latest opus being the cabinet above holding a Stromberg-Carlson radio. This distinguished case, executed by Cummings and Engbert, contains radio, speaker and extra shelves. Mr. Bruehl places it at the end of a box spring, with matching cabinet at the other end, to make a modern sofa. Fluted doors slide back to reveal dial

JOHN VASSOS, well-known for his brilliant designs in many fields, is responsible for these R C A Victor radios, which show the current trend in radio housing. The console, simply treated with flutings either side the dial, will fit in with any type decoration: walnut with center panel of tiger wood. Accessories: Rena Rosenthal; rug: Altman. Decorative woods are used in the table model next. Birch top, Oriental wood front with overlay of aspen



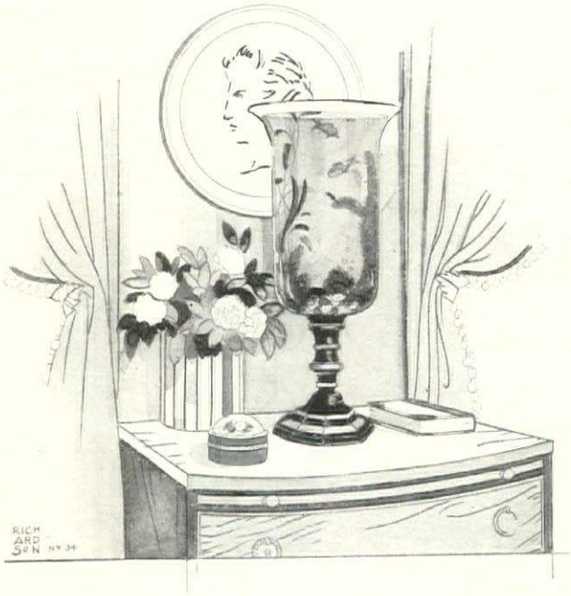


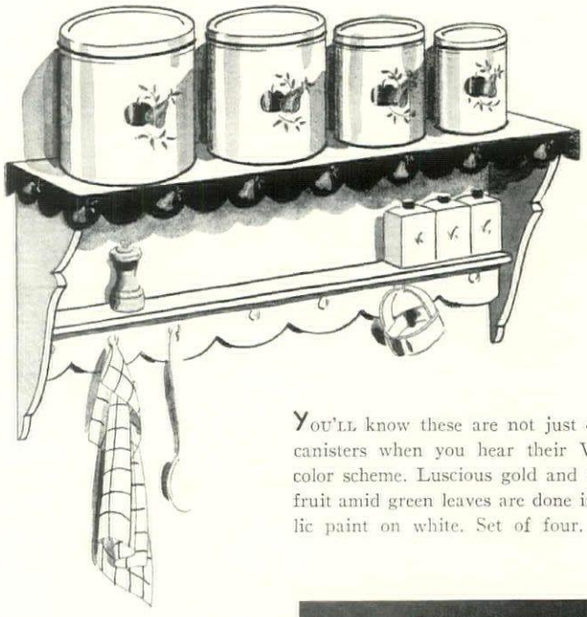


RUSSEL WRIGHT DESIGNS

RUSSEL WRIGHT, aided and abetted by his clever wife, adds these radios, done for Wurlitzer, to his list of achievements in industrial design. Upper left. "Ram's Horn", midget radio, dark walnut and bird's-eye maple. Below this, at left, is "Portable". Brown and café au lait sprayed cork, aluminum grilles, handle and dial. Next. "Wrap Around" in rosewood and zebra wood. Left. Modern console, ebonized wood and harewood. Above. Combination radio and phonograph, ebony and harewood. Macy's. Accessories: Russel Wright and Modernage

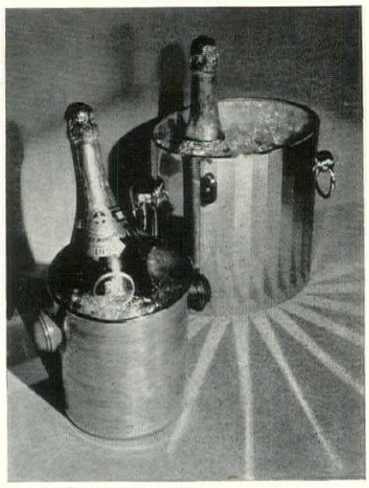
House & Garden's newsreel brings you latest flashes from the shops



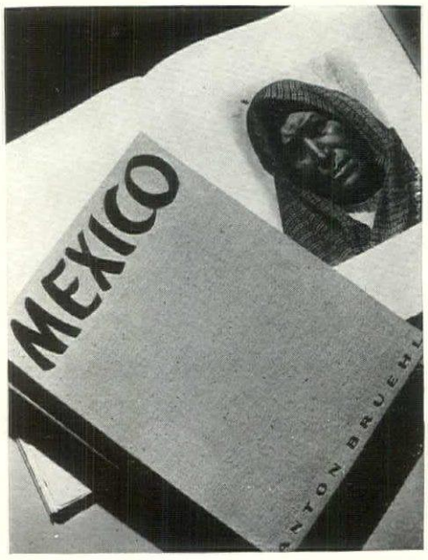


YOU'LL know these are not just ordinary canisters when you hear their Victorian color scheme. Luscious gold and magenta fruit amid green leaves are done in metallic paint on white. Set of four. Altman

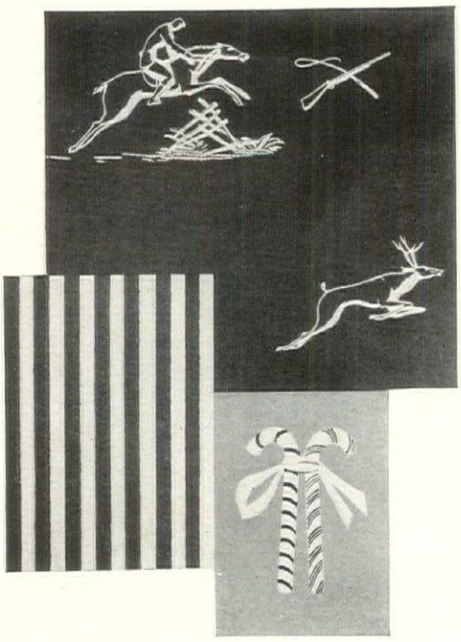
THE newest home for those brilliant tropical fish that are cutting such a dash now in decoration is the tôle hurricane light above, cleverly transformed by Mrs. Peirce, the decorator, into a charming aquarium. Georgian Shop



BELOW are new washable papers styled by D. Lorraine Yerkes—a hunting pattern for a man's room, white on brown; peppermint sticks on deep pink for a little girl, and narrow stripes—in any color. From Edna B. Day

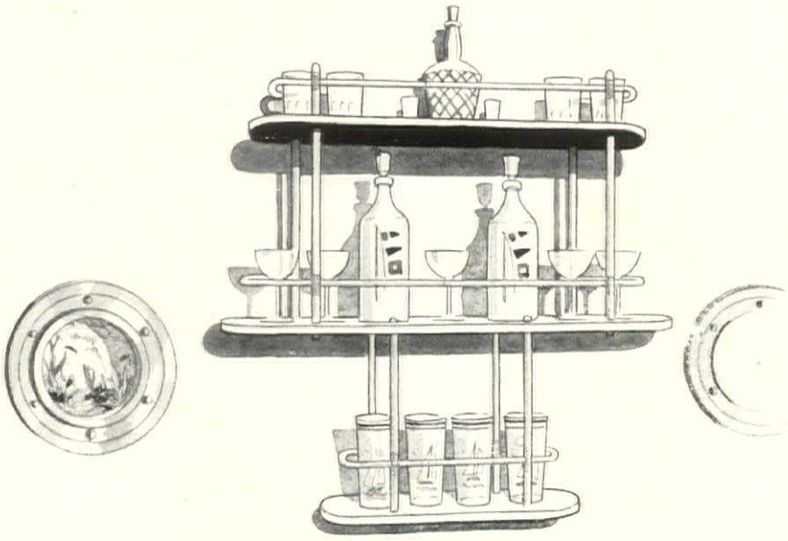


THE glamorous Nineties produced no such wine coolers as these. Left. Danish pewter, with blue knobs from Alice Marks. The other, many faceted, is of brilliant nickel-plated brass from W. & J. Sloane

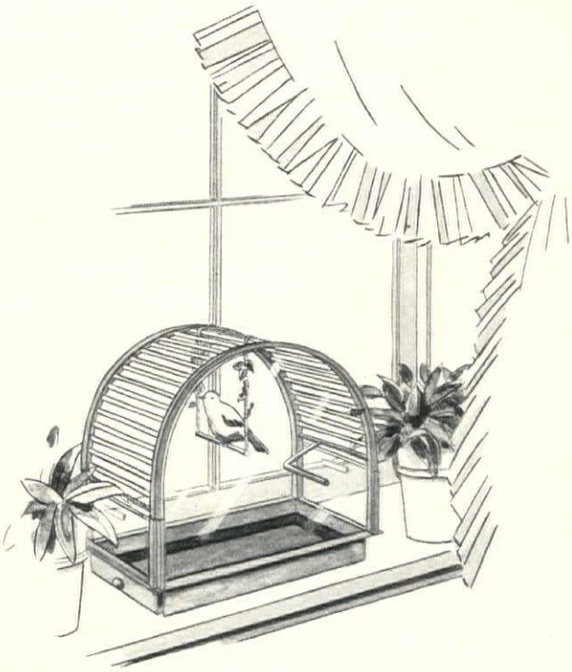


YOU'LL take the first train to Mexico after seeing this book by Anton Bruehl—magnificent photographs of native Mexican life by this many-sided photographer. Delphic Studios

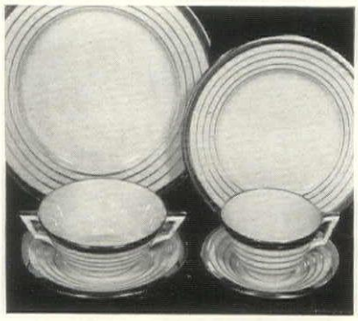
THE most hospitable chair of the winter and ideal for cocktail parties as in emergencies it will seat five comfortably. In beige leather or rough-textured materials. Arundell Clarke



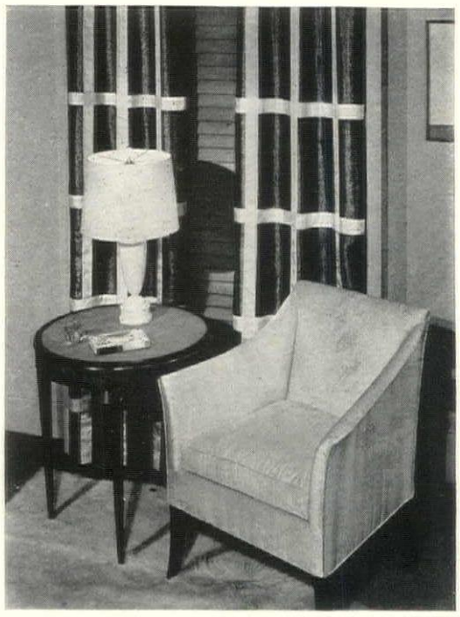
ABOVE is a new idea for shipshape bars. A modern shelf painted white with blue trim and chromium frame is fitted with nautical glasses and flanked by port-hole aquaria. All from Lewis & Conger



FRANCE sends the gay little bird cage shown above which is made of silvered metal with slender glass rods and clear glass sides. It measures 15 inches long and 12 high. The bottom is easily removed for cleaning. From B. Altman



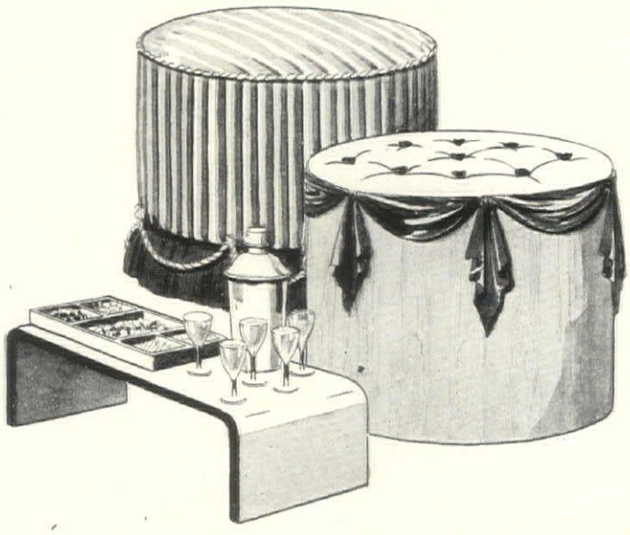
IF you're planning a modern dining room, or considering new china for your present scheme, look at the smart Lenox pattern above—brilliant silver luster bands on white. Open stock. Ovington's



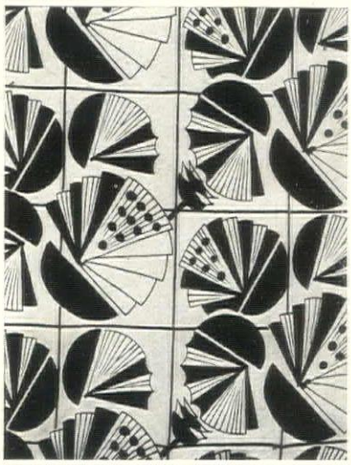
GLISTENING sapphire-blue cellophane, trimmed with white taffeta bands, makes sparkling curtains in a sun room with green Venetian blinds. The chair is covered in coarsely woven white cellophane, equally brilliant. Lord & Taylor

BELOW is the newest in furniture—the cocktail hassock. Left. Cream and brown corduroy, eggshell cord and fringe. Next. Green moire, brown swags. Designed by Wycombe Meyer. Lord & Taylor

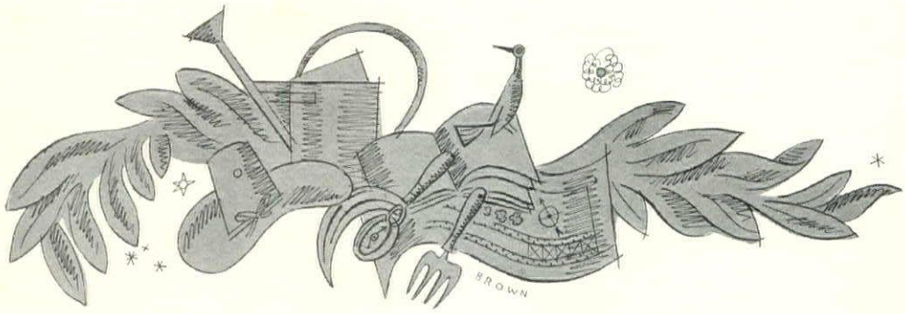
EUGENE SCHOEN designed the linen illustrated below with its smart modern fan pattern in browns and rust on a cream ground. It is sanforized-shrunk, which means pre-shrunk and color fast. 50 inches wide. James McCutcheon

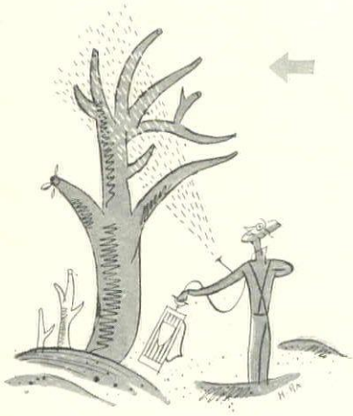


EVERY month House & Garden will bring you as a regular feature these last minute news flashes from the metropolitan shops. Everything for the house will have its innings—from bath mats to bird cages, from rugs to radios. Naturally, so vast a field cannot be fully covered in two pages; but each month we shall do our very best to give you a clear bird's-eye view of the new things that are constantly cropping up and that we are sure you will want to know about



A TIMELY MISCELLANY OF GARDEN IDEAS

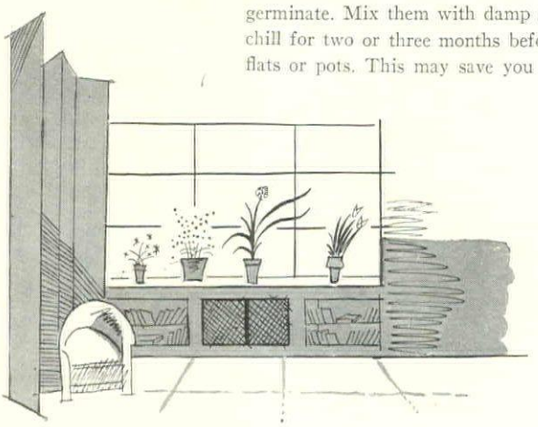




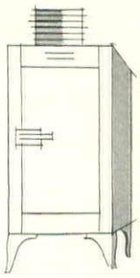
A MILD day in winter is the time to spray Appletrees, Lilacs, Bittersweet and all other trees, shrubs and vines which may be infested with oyster-shell or similar scale. The miscible oil and other liquids used to eradicate these pests are strong and can be used with safety only when there is no tender young growth which could be harmed by direct contact with them

MIDWINTER, too, is the season for giving the Grape vines their annual pruning. The amount of wood to be cut away varies according to the style of trellis and training which are used, but one general rule is invariable: cut away all terminal growth except what is needed to produce wood for next year. Grapes bear only on new wood from wood of the previous year. For every desired bearing shoot, leave a bud

IN THE successful keeping of house plants three essentials must be provided: the right soil, proper watering, and sufficient natural light and fresh air. For the first, use a good, moderately rich loam with plenty of humus and some sand in it to insure both moisture-holding and root aeration. Water requirements vary, but in general, soak thoroughly and then apply no more until the soil starts to get quite dry. As for light and air, most plants like a sunny window which can be opened on warm, bright days. Better still, give them an airing outdoors when the temperature is in the forties and fifties or upward

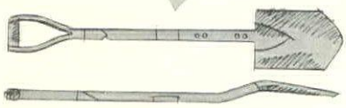


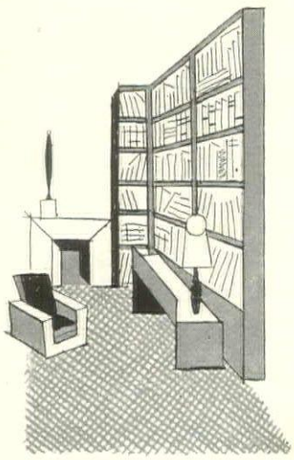
THE electric refrigerator is a grand place to put those seeds which normally are very slow to germinate. Mix them with damp peatmoss and chill for two or three months before sowing in flats or pots. This may save you a whole year



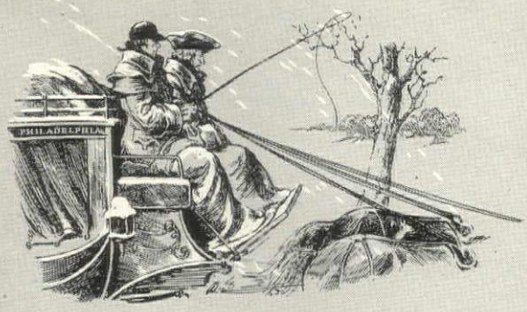
TWO of the best recent accessories for gardeners are a glass label and a seed storage set of the same material. The label is a corked phial containing a slip of paper with the plant's name written on it, supported by a detachable bronze wire stake. The seed outfit also consists of corked phials—from twenty to sixty of them, according to size—compactly contained in a neat cardboard box. It is the best and safest way we know to keep seeds

THE full-sized, heavy spade or shovel is really a tool for men, and few women gardeners can handle it easily. Far better for their purposes is what is known as a ladies' spade, with smaller blade, shorter handle and two or three pounds less weight. Leading garden supply stores have it





IMPORTANT volumes of recent publication which should be on every well-considered garden bookshelf are: *Garden Flowers in Color,* by G. A. Stevens; *Delphiniums,* by George A. Phillips; *Lilacs in My Garden,* by Mrs. Edward Harding; *Informal Gardens,* by H. Stuart Ortloff



Hearty with luscious good eating!

Real Philadelphia

PEPPER POT!

Blue Anchor Inn - Philadelphia - 1776

A winter's night in 1776. Amid a mighty squeaking of straps, a confused jangle of harness and hoofs, the New York-Philadelphia mail coach draws up to the Blue Anchor Inn at Philadelphia. To the cold, weary, hungry travelers the bright lights of the inn flame a cheery greeting of food—good hot food—and of course that hearty old Philadelphia institution—the ever-welcome Pepper Pot Soup.

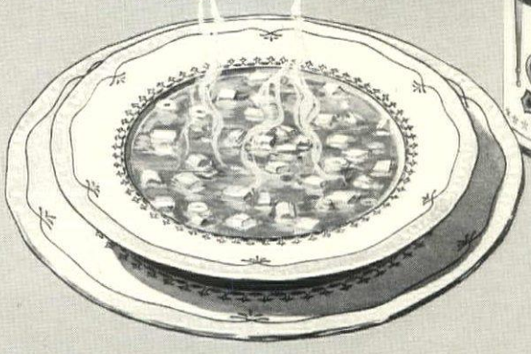
For generation after generation this famous old Colonial soup has maintained its popularity as a delicacy of the first order. Today you too, can enjoy its rich savor, no matter where you live. Campbell's make it for you from a favorite old recipe.

Rich, velvety smooth and tempting. Teeming with luscious good eating—delicious morsels of tender meat; diced potatoes and carrots, and wholesome macaroni dumplings. And seasoned to the men's taste with whole black peppercorns, fresh parsley, savory thyme, marjoram and sweet pimientos.

A gorgeous dish—a real man's soup. You can't serve it too often to suit the family.

A Man's Soup

LOOK FOR THE RED-AND-WHITE LABEL



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Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
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Presenting

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1854-A CENTURY OF PROGRESS-1954 BIRGE Rainbow WALL PAPERS

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Gentlemen: —
Send the BIRGE Rainbow Book of "WATER-FAST" Wall Papers demonstrating new method of selecting harmonious wall papers. Enclosed is 10¢ for postage.

Name _____

Address _____

The services of the BIRGE Staff of Interior Decorators are yours for the asking. A full description of the room or rooms to be decorated, style of furniture, color of woodwork, draperies, etc. will enable them to render best assistance. Samples submitted without charge.

Thirty herbs to flavor food and drink

(CONTINUED FROM PAGE 45)

own gardens, we will try to approach these conditions as closely as possible. With the exception of Sweet Woodruff, which is a woodland plant; Tarragon, which likes a little shade; and the Mints, which prefer a moist situation, most of the herbs thrive on a dry, well-drained soil and in a sunny exposure. All that is required in the way of culture is to keep the ground clean of weeds and stir it frequently to produce a fine dust mulch. They need almost no watering and, except in the case of the Basils and Chives which, because of the constant cutting, respond to a little fertilizer stirred around the roots from time to time, the others do not require any manure or plant foods.

HARVESTING AND CURING

The beginner wonders which is the best time to harvest the herbs. Plants grown for their leaves and flowering tops should be harvested when the buds are about to open, for at this precise moment the leafy portions are richest in essential oils. The leaves and flowering tops should be picked preferably in the morning before the sun has caused the dew to evaporate and then carried indoors and dried in the shade as quickly as possible. When dried in the sun, I have found that the leaves lose their color. The seeds are harvested when ripe and are washed, dried, cleaned and stored in airtight containers. The roots are variously harvested in spring or fall and are also dried and sometimes cut into little pieces.

Some housekeepers hang their herbs from the rafters or other lofty places in the kitchen to dry them, but this seems more picturesque than practical and a perfect method for accumulating dust which may or may not add to the delicacy of the foods.

To flavor foods or drinks, one can use the dried herbs as well as the fresh ones. The fresh ones are prettier to look at but the dried herbs are as potent and often more so. To infuse the flavor of the herbs in hot liquids, a little bit is dropped into the soup a few minutes before serving. A pinch is mixed into the stuffing of chicken or squab or stirred into meat balls or the gravy. When the herbs are to flavor cold food, such as cream or cottage cheese, or cold drinks, they are steeped for several hours before serving. Some cooks bruise the leaves in a napkin before infusing them and some of the seeds, notably those of Coriander, are crushed in a mortar to prepare them for culinary purposes.

One cannot tell by the taste right after dropping the herbs in the food whether there is enough or not, because the longer the herb remains, the stronger the taste becomes. As a rule, a little pinch is sufficient to give a pervasive, flowerlike flavor to the dish. Eggs, butter, milk and cheese take on the flavor of herbs quickly. Therefore, in preparing omelettes or sauces to be flavored with them one can first mix the leaves or seeds in with these ingredients and let them stand for a little while so as to become thoroughly infused before making up the recipes. I generally take four herbs together for flavoring; such as Basil, Thyme, Chives and Savory; or make combinations of some of these with Sage, Mint, Chervil, Fennel or Parsley. Tarragon is best used alone, as is Rosemary, each of these having a special peculiar flavor. I find Sweet Marjoram best in desserts, and Fennel, Tarragon and Dill most attractive in fish sauces or egg dishes. Personally, I do not care much for Sage and think it should be used sparingly, but others like it very much. The herbs taste quite differently when blended with each other or with Onion, Orange juice or Rose water. It is most amusing for a cook to experiment with these different flavors. But enough of cooking, for after all this article is written primarily for the gardener who wishes to grow these plants at home.

I have not spoken of growing herbs in window boxes and pots for the winter because these plants do best when grown in the ground and are sweetest when harvested at the right time. Besides, they are so fragrant when dried that it is not necessary to grow them indoors in the winter. However, for those who insist upon this, I would say that Chives, Parsley, Rosemary, Sweet Marjoram, the Basils and Rose Geraniums can be grown successfully in pots or flats.

The thirty herbs which follow have been chosen quite arbitrarily, for I might have taken fifty, but I felt it is wiser for the beginner to go slowly and make fewer mistakes and consequently be less prone to discouragement. Lavender has been omitted because it is not used as a flavoring herb, today, and so have the Mustards because they are such pestiferous weeds, though important as flavorings and in salads. Every gardener would probably make a different list and my only hope is that this one will serve as a beginning. Collecting the seeds and plants is more or less pioneer work, at the present, where so few herbs are grown by nurserymen and only few kinds of seeds are sold by the seedsmen and florists.

The following herbs are classified according to their habits of growth under ordinarily favorable conditions:

ANNUALS

Anethum graveolens, Dill, is a pretty member of the Parsley family which grows 2′ to 3′ high and has gray-green stems, feathery leaves and umbels of yellow florets. The whole plant is fragrant. The leaves are pleasant in sauces and salads and the seeds are used in flavoring, too. Both have a pungent characteristic taste. When combined with Cucumbers they produce the Dill pickle. Dill grows quickly and flowers about two months after sowing. It should be planted to ripen at the same time as the little Cucumbers it is to accompany in the pickle.

Anthriscus cerefolium, Chervil, is an attractive little herb. Last year a gentleman wrote to ask me where he could buy it, for he had eaten it in France and was determined to obtain it in the United States. He would not believe me when I told him I had never seen it for sale in the markets and that

(*Continued on page* 64)

There is no

MISTAKING

a

PIERCE ARROW

. . . PARTICULARLY, THE NEW TWELVES AND EIGHTS OF 1934 . . .

THE FINEST, THE EASIEST-RIDING CARS EVER BUILT BY PIERCE-ARROW

Thirty herbs to flavor food and drink

(CONTINUED FROM PAGE 62)

if his happiness depended upon the possession of Chervil, he would have to grow it. Chervil looks and tastes like a delicate Parsley. It is said to grow to 2′ in height but has always remained quite small in my garden. I imagine it likes a little shade. It smells of anise and tastes of anise and spice. It is used in combination with other herbs, in salads and soups, and in Europe is liked with Potato salad. It makes a very pretty garnish.

Borago officinalis, Borage, is a pretty annual with bristly leaves. The type has blue star-shaped flowers. The flowering tops taste of Cucumbers, as do the flowers. They add a cool, unusual taste to wine cups or fruit drinks.

FOUR GOOD SPECIES

Calendula officinalis, Pot Marigold, is a herb long used. It is the ubiquitous annual of the flower garden. The darker the flowers, the stronger the taste of the petals. There are some delicious recipes for Marigold petals in puddings, sauces and custards. Formerly, the petals were used to give color to butter.

Coriandrum sativum, Coriander, is a good looking little member of the Umbelliferæ. It has grayish-white or pale rose florets, and much cut leaves which taste quite horribly. The initiated say they smell like bed bugs. However, the seeds are most pleasant as flavorings in cakes or biscuits.

Cuminum cyminum, Cumin, is a low, untidy looking plant but bears delicious tasting seeds. The bought seeds are generally so stale that they do not taste like the same thing at all.

Foeniculum is the Latin name for Fennel. There are three kinds, the Florence, the Bitter and the Sweet, all used in cooking. We grow ours in rows in the vegetable garden and find them a decidedly pleasant addition to the menu. The Florence Fennel has thickened stem bases which have a strong taste of anise and can be eaten as a vegetable. It is grown in California and comes to the eastern markets. The stems of Sweet Fennel make a pleasant *hors-d'œuvre* served as one does the stalks of celery. The seeds of Bitter Fennel are used to flavor liqueurs and the leaves to flavor soups and fish.

FENNEL AND OTHERS

Nigella sativa, Fennel Flower, is a pretty, odd looking little plant. The flowers are blue, gold and green and form a most unusual pattern and the leaves are much cut. The seeds taste aromatic, spicy and sharp. It was difficult to locate the seeds, but once I had, it was easy to grow.

Origanum majorana, see under *Origanum vulgare*.

Ocimum basilicum, Sweet Basil, and *Ocimum minimum*, Dwarf Basil, have their seeds listed in many American seed catalogs. These two and variations of them produce compact little bushes with highly aromatic leaves, excellent to flavor salads or with dishes containing Tomatoes and in Italian Bean soup. The Basils make neat edgings to any beds of vegetables or paths through the garden. The more they are cut the thicker they grow.

Papaver somniferum, Opium Poppy, is a handsome plant with flowers varying in color from white to light or purple pink. The seeds have been sprinkled on breads and cakes since Pliny's day and probably earlier. The juice of the seed pod furnishes the opium from plants grown in Asia Minor and certain portions of India and China.

Pimpinella anisum, Anise, is a nice looking plant with much-fringed leaves, and whitish florets born in lacy umbels. The leaves have the characteristic taste and I like them in salads and as a garnish. The seeds are popular as flavorings in cake, apple sauce, liqueur and so on.

Satureia hortensis, Summer Savory, is a small, much-branched plant easy to raise and exceptionally pleasant to the taste. It does not stand cutting back, so it is a good plan to grow a lot of it. It is far sweeter than the perennial Winter Savory, *Satureia montana*. But this Winter Savory is excellent as an ornamental and has a pleasant spicy taste, too. It is evergreen and makes a lovely edging in the flower garden and is a fragrant and inexpensive substitute for Box.

Sesamum orientalis, Sesame, is used as a grain in the Orient. It has white Foxglove-like flowers. The fruit is a pod, containing the seeds, which have a nut-like flavor and are good in cookies. They are rich in oil and are grown for this purpose in the Orient where Sesame oil is used in cooking.

Tropaeolum minus, Nasturtium, is a popular garden annual which came from South America. The young leaves and stems are peppery in salads and the seeds are good in sauces.

BIENNIAL

Angelica archangelica, Angelica, is a handsome big tropical looking plant although it comes from northernmost Europe. The stems are candied to decorate pastries and the seeds are pleasant in custards and cakes. The seeds must be sown as soon as they are ripe, which is the secret of the successful culture of this plant.

Carvum carvi, Caraway, is a strong, persistent plant. It seeds itself in my garden and is most hardy. The seeds are known to all who eat rye bread. But few know that the roots are good as a vegetable and the leaves are nice mixed in a salad of Lettuce or Endive, and the seeds delicious in apple sauce.

Petroselinum sativum, Parsley, is too well known to need describing. In fact, in my opinion, it is used too much to the exclusion of other equally attractive herbs as a garnish and flavoring. It is slow to germinate and should be started indoors in February to have for the table in May.

PERENNIAL

Allium schoenophrasum, Chives, is a member of the Onion family. But the flavor is more delicate. The plant is pretty with its slender, pencil-shaped leaves and lavender flower heads. In some gardens it is used as a border to the other vegetables. We cut the leaves all summer and use it in everything from soup to cheese, excepting deserts. It is absolutely hardy and might be fertilized a little occasionally, if cut back too severely.

Asperula odorata, Sweet Woodruff, is a woodland plant with starry whorls of pointed leaves and tiny white flowers. It makes a fine ground cover for shady places and has naturalized itself in our woods. The leaves when crushed, and especially after they have been dried, smell like new-mown hay. The Germans used this herb to flavor their wine cup which they drank on their first spring outing to the woods.

Armoracia rusticana, Horseradish, is almost a pest once it is planted. It has coarse, spreading roots and leathery, coarse leaves. The root, when dried and shredded, furnishes the famous sauce, excellent with meat or oysters.

TARRAGON, COSTMARY AND LOVAGE

Artemisia dracunculus, Tarragon, is one of the few herbs one should have in every garden. The leaves give their special, peculiar flavor to any dish they grace. The plants like a little shade in our climate, and fairly rich soil. They are bushy green subshrubs.

Chrysanthemum balsamita, Costmary, was used in cool tankards and ales with other plants to give them a herb-like flavor. It is a hardy perennial and the leaves when dried make a delicious tea. They taste of a mixture of Lemon and Daisy, and very pleasantly. The flowers are inconspicuous members of the Compositæ and the leaves longish and toothed. It is not a handsome plant and should be planted in the useful portion of the garden.

Levisticum officinalis, Lovage, is mentioned so often in the old recipes that I wanted to try it. It is a tall plant with leaves something like those of Celery. The flowers grow in yellow umbels. The seeds are aromatic and have long been used to flavor confectionery. The leafstalks and bases of the stems are said to have been blanched and eaten as a salad but my plants were slow in getting established and I have not tried this yet.

MINTS AND MARJORAM

Mentha spicata, Spearmint, *Mentha citrata*, Bergamot Mint, *Mentha crispa*, Crisp-leaved Mint, and *Mentha piperita*, Peppermint, are all pleasant Mints to have for flavoring. They like a rich, moist soil. The stems die down to the ground in the fall, and in spring it is a good plan to sift rich soil over them to cover the plants completely. They spread through stolons and have to be kept in place or they will grow too riotously.

Origanum vulgare, Pot Marjoram, is a coarse, spreading perennial with attractive pink and white flowers, which I use in fragrant bouquets. The leaves are good in flavoring and the plant most hardy. However, I prefer the taste of *Origanum majorana*, Sweet Marjoram, which is an annual, a little plant with soft leaves and flowers growing out of ball-like shapes which give it its other name of Knotted Marjoram. It is highly aromatic.

Rosmarinus officinalis, Rosemary, is a perennial in most gardens but here in my New York garden I have to treat it as an annual or a pot plant because it is killed by the frost. It comes readily from seeds which I start indoors in January and later transplant. I have also raised it by planting seeds out-of-doors the first week in May and had the bushes large enough to use the first season. It is a delicious tasting herb and really one of the essential ones. Anyone who has ever eaten Rosemary soup will never want to be without it. The flowers are pale blue and inconspicuous and the plant very shrubby, with narrow, dark green leaves full of glands and curling under on the margins. It keeps well in pots over the winter.

Satureia montana, see *Satureia hortensis* under Annuals.

Salvia officinalis, Sage, comes in several varieties. There is a narrow-leaved Sage, and a broad-leaved one, a red-, and green-leaved Sage and a Sage with white flowers. These are all quite hardy and have leaves so soft and hairy that they feel like thick velvet. In my garden, the Sage disappears after about three years. However, it can be grown from seed or cuttings. The shapes of the leafy stems and the gray of the leaves are so attractive that I have the plants in my fragrant gray garden. Sage leaves are very strong as flavorings and should be used sparingly.

THE THYMES

Thyme also comes in many varieties. The ones I have found best for flavoring are *Thymus vulgaris*, *Thymus serpyllum* var. *citriodorus*, *T. serpyllum* var. *citriodorus aureus*, *Thymus serpyllum*, called Wild Thyme, and *Thymus azoricus*. They are all thymey, aromatic and flowery to the taste. The *serpyllums* are creeping and the *vulgaris* is an erect little sub-shrub with woody stems, tiny grayish leaves and lavender blossoms. There is an English and a French variety of this one. The French is a little sweeter. The Thymes are good-looking. The creeping sorts soon cover rocks with a smooth green or gray carpet and the erect sorts are charming as edging plants or in a gray-leaved border. They all seem to come easily from seeds and the creeping varieties almost walk along on rooting stems which can be separated to make new plantings.

POT PLANT

Pelargonium graveolens, Rose Geranium, is a shrub in its native land but here in New York State has to be grown as a bedding plant. It is easily propagated by cuttings taken from November to January and grows 18″ or more in height the first season. The leaves smell exactly like Roses and are delicious in finger bowls or as flavorings in desserts and jellies. The plant is sufficiently attractive to be an ornament to the garden with its much-cut leaves and pinkish-lavender blossoms. There are many other fragrant leaved Geraniums, useful in the herb garden, and some people are interested in collecting them.

Recipes for one dish make meals

(CONTINUED FROM PAGE 39)

taste. One hour before dinner set it in hot water to warm slowly. Before serving pour over one small tumblerful of cooking wine.

If you follow directions, there will be no grease. Put the brains in with dressing to flavor it.

Serve with any hot bread; biscuits are best.

LOBSTER AND MUSHROOMS EN CASSEROLE

Wash, peel and sauté 1 lb. mushrooms (cut in pieces) in four tablespoons butter. Add three tablespoons flour, teaspoon salt and ⅛ teaspoon paprika. Cook about five minutes. Gradually add 1½ cups milk, ½ cup bouillon stock or water. Cook three minutes. Add two cups canned or fresh lobster meat cut up and ½ cup cream. Beat two egg yolks well and add. Pour into buttered casserole, cover top with ⅓ cup dried bread crumbs and 1½ tablespoons butter in bits. Bake for ten minutes at 500 deg.

Serve with wild rice.

VEAL TERRAPIN

3 hardboiled eggs (yolks)
2 cups of cream
1 teaspoon of mustard
2 tablespoons of butter
2 tablespoons of flour
Salt and pepper to taste
Duffy's Sherry to taste
Cooked veal cut in cubes

Mash eggs very fine. Put cream in double boiler and when starting to cook (not boil) stir in flour and butter. Add veal cut in cubes. Add yolks of eggs, stir well, and add Sherry

MOUSSE OF HAM

(See drawing No. 5)

1 cup grated ham (Virginia ham is best)
1 qt. whipped cream
Salt and cayenne pepper to taste

Stir up together. Pack in mould, freeze in salt and ice for two hours. Half an hour before serving, take mould out of ice. This makes the mousse soft and rich.

Serve with hot corn bread.

CHICKEN À LA MARYLAND

Place two saucepans on the fire with butter in which the pieces of chicken are fried (after being rolled in flour) until browned evenly, removing the pieces as browned from one saucepan to the other. Then add hot water, a little at a time, to make the sauce, and allow to boil slowly, and twenty minutes before serving, add ¾ litres of cream (this amount for 1 or 2 chickens).

Remove chicken from gravy and place on platter (hot platter) and adorn the chicken with crisp fried bacon. Place around the edge corn fritters. The gravy is served apart in a deep dish.

CORN FRITTERS

To one tin of corn add two uncooked eggs, ½ cup of cream, ¼ cup of milk, 1½ cups of flour and two teaspoons of baking powder, salt, pepper and sugar to taste. If too liquid to fry nicely, add more flour. Fry the fritters in plenty of fat until nicely browned.

CHICKEN À LA DORIS

Boiled breasts of chickens (Bano Maria) are to be cut in inch squares and put in a double boiler or a chafing dish with the amount of thick (double) cream which is needed for the sauce—1 pint for two or three people.

Put into this cream a tablespoon or more of paprika, enough to make the sauce rosy colored; then add salt, pepper and a dash of cayenne. Cook very slowly for at least twenty minutes so that the chicken will be thoroughly seasoned.

Don't be afraid to put in plenty of paprika.

Then serve with a small, fluffy pancake and a slice of very hot boiled ham for each person.

BEEF BALLS WITH SPAGHETTI IN CASSEROLE

Simmer ½ can red tomatoes, 1 sweet green or red pepper cut in shreds (discarding seeds), an onion sliced thin, 2 sprigs parsley and 1 pint of water, for ½ hour.

Strain into casserole and add 1 teaspoonful of salt, 2 tablespoons butter. For the beef balls beat 1 egg light, 1 cup grated bread crumbs and grated onion, a little salt and paprika. Mix and shape into a dozen balls and slightly brown in frying pan in a little fat with bacon. Drain and put into casserole with the sauce and cook on back of range for 45 minutes.

Meanwhile cook ¼ lb. spaghetti in salted water for half an hour; drain and rinse in cold water. When about to serve take out meat balls, turn in spaghetti and ½ cup Parmesan cheese and lift spaghetti with fork until it is all mixed with sauce and cheese.

Return meat balls and let stand in oven until it is very hot. Serve in casserole.

YORKSHIRE EGGS

Cook 12 eggs for about 4 minutes or until they are just partially cooked, but may be handled. Shell them, and then dip each egg in an egg mixture made by combining 2 slightly beaten eggs with 1 tablespoonful of water and ⅛ teaspoonful of salt, entirely covering the egg with the mixture. Then roll them lightly in sifted dry bread crumbs.

Lay three or four of the crumbed eggs in the frying basket at a time and cook them in deep fat at 390°F. until entirely coated with golden brown. Lay on a bed of spinach and serve at once. Cream spinach and put in a deep serving dish; then place eggs on top.

DROPPED DUMPLINGS

1 cup of flour
1 cup of milk
1 egg, well beaten
1 level teaspoon baking powder
Pinch of salt

Beat all together and roll thin off spoon into kettle. Steam 15 minutes. Do not lift cover while they are cooking. If directions are followed minutely, they will be fluffy and light. Serve with a stew or chicken.

CRAB CUTLETS À LA CHAMBERLAIN

lb. crabmeat
½ cup flour
½ pt. rich milk
¼ lb butter
1 tablespoon Worcestershire sauce
1 egg
Cayenne pepper to taste

Melt butter in saucepan; add flour,

(*Continued on page* 68)

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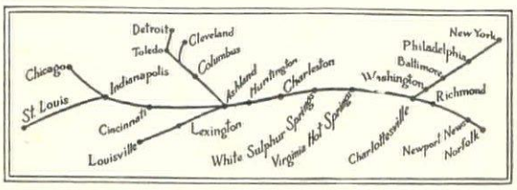

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New annuals and perennials for 1934

(CONTINUED FROM PAGE 48)

Sunlight, a clear canary yellow "Tulip Poppy", is supposedly semi-double, although only a few flowers in the trials show an extra petal. Slow to germinate but quick to bloom, it is easily grown if planted after the soil becomes warm. It is excellent for cutting because it lasts well, has charming foliage and is produced over a long season. Bodger made this selection and Stumpp and Walter approve it.

Marigold Dwarf Monarch Strain is a combination of orange, yellow and mahogany Marigolds of the dwarf French double type about 1′ high. No more reliable edging plant can be found because the stock is uniformly low-growing and very free flowering. Entered for trial by Bodger, it is well thought of by Vaughan's.

There are a few of the novelties of 1934 which have received definite recognition. There are some, however, doubtless just as fine but not entered in this competition, and still others not brought forward in time for inclusion in this discussion.

Among perennials good Chrysanthemums are outstanding. In addition to the excellent bronze-red Mercury of last year, there is now presented for the first time by Bristol Nurseries a group of named varieties of other Korean Chrysanthemums—lilac-rose Diana, red Mars, pink Daphne, bronze Apollo, and golden Ceres. These are remarkable for their free flowering, hardiness of roots, new colors and the degree of frost resistance in their blooms. Henry A. Dreer presents a dozen originations of which Indian Maid (a deep orange terra-cotta single), Redskin (single orange-scarlet), Sunbright (a shapely pure yellow) and Amber Star (duplex buff suffused scarlet) are among the finest. There is also *Chrysanthemum mooriifolium* blooming early in October and appearing at a distance to be a cross between a hardy Aster and a Chrysanthemum. A clear pink, the blossoms are about the size of a small single Daisy and are produced by the hundred in airy sprays. For the high ledges in the rock garden this new Chrysanthemum from Wayside Gardens is charming for an autumn effect.

Then from Bodger comes a new annual Chrysanthemum, Eldorado, of the single Segetum type, golden yellow with a dark center. All originators of Chrysanthemums, of course, are recognizing the beauty and appeal of single Chrysanthemums and are developing new types of this kind. Stumpp and Walter are among those who stand back of Eldorado.

NEW PHLOXES

There are three new Phlox varieties. The two sponsored by Henry A. Dreer are Leo Schlageter, one of the newer European introductions with large pyramidal trusses of pure scarlet with a crimson eye, and the foot-high *Phlox divaricata laphami*, a more robust type of the well known *Phlox divaricata* so frequently used with Clara Butt Tulips. Phlox Lillian, a Wayside Gardens feature, will undoubtedly be popular because it is a clear pink avoiding entirely the purple tones. A great improvement over Elizabeth Campbell in color, it also is found to be very resistant to mildew.

Among the taller perennials three others deserve mention. Bristol Nurseries have perfected a magnificent Gaillardia Sun God, a clear golden yellow with a 4″ unmarked blossom, growing on longer stems than those of the usual specimens and of lasting quality when cut. My own bouquet of these was attractive for nearly a week. Then there is from Wayside Gardens an improved Russian Sage, *Perovskia atriplicifolia*, with silvery-gray foliage and long whorls of pale blue flowers just made, it seems, for inclusion in the Dahlia and Gladiolus plantings. The bloom lasts from early July well into September and is an excellent follow-up for the Gypsophilas.

A new Blazing Star, another of Wayside's introductions, is *Liatris pycnostachya magnifica*, growing 4′ to 5′ high with rich purple blossoms opening all at the same time, contrary to the habit of Pycnostachya. Its improved beauty is recognized already by florists who pay but half a cent for the old variety but offer the originators of these blossoms seven and eight cents for every spike of bloom.

A PERENNIAL SNAPDRAGON

Hurst & Son, the English growers, have originated a hardy perennial Snapdragon, *Antirrhinum nanum*, Golden West, its color a delicate mingling of yellow, buff and terra-cotta. In sheltered localities in this country it should prove fairly hardy and with careful handling gradually acclimate itself to colder growing conditions. The experimentally minded will hardly pass this by, particularly if they have had the good luck to carry a few seedlings of our own annual kinds through a winter without benefit of coldframe.

Among smaller plants there are two fine edging or rock ones given high rank by Max Schling Seedsmen—Dianthus Loveliness and *Dianthus deltoides erecta*, both originated by Alwood. Loveliness is no exaggerated name for the first. The scent is most alluring and the exquisite mauve blossom finely fringed. The other Dianthus has none of the straggling appearance characteristic of its type and, furthermore, produces flowers from seed sown indoors from January to April.

Another suitable rockery plant originated by Benary and sponsored by Max Schling is *Cyclamen ibericum*, a hardy type, which forms leaves and flowers beneath the ground in September and blooms during the first snowless days of March or earlier with a mass of tiny purple flowers. Those of us who have been struck by Beverley Nichols' account of his own "midwinter madness" will want to have a try at this.

One particularly fine pot plant appears for 1934, Fuchsia hybrida Double Dwarf Early Flowering Mixed, also originated by Benary and bearing Max Schling's stamp of approval. It has the distinction of blooming in five months from seed with eighty-five per cent double flowers in lovely colors of white, lilac, pink, light and dark, and blue. These dwarf plants flower over a long period.

Among annuals there is a profusion

(*Continued on page 67*)

New annuals and perennials for 1934

(CONTINUED FROM PAGE 66)

of excellence. The current crop of Sweet Peas is large. From William Macdonald come early flowering Sweet Peas seen in the greenhouses this past Christmas. Eleanor Blue has a silver sheen and a spicy fragrance. Bo-Peep is a dwarf erect salmon pink, an unusual type with stems 4″ to 6″ long on plants 12″ to 24″ in diameter. A profuse bloomer, it is interesting to use as an edging plant for the border. W. Atlee Burpee suggests Ruffled White with duplex and triplex standards and true purity of tone. Anglo is a pale cream-pink and Atlantic a geranium-pink suffused amber. Both of these received awards in the British trials of last season. A charming lavender is Sweet Pea, Lavanda, originated by Waller-Franklin and praised by Max Schling. So clear is the color that full blooming blossoms and partly opened buds are exactly the same shade with no suggestion of a graying cast.

Flowers such as Petunias, Calendulas and Verbenas which brought awards at the All-American trials are usually those which are exciting a general interest and so others of the varieties are seen in many listings. The New Balcony Petunia, Netted Blue Gem, originated by Macdonald and a favorite of Max Schling's, is a striking new color in the balcony group. Its extra long branches enhance its value for window boxes while its violet-veined, steel-blue flowers, 4″ across, give a gorgeous mass effect of color.

Outstanding Calendulas are Sunshine and those in "Double Art Shades" recommended by Burpee. This mixture contains lovely blends of apricot, orange and cream with some fine picotees. Calendula Apricot Queen, originated by Watkins & Simpson, is approved by Max Schling. This Calendula is a marvelous apricot shade deepening toward the center of the blossom.

Larkspur, Bluebell, from Bodger is of the Giant Imperial type, a clear light blue color, while Enchantress from Waller-Franklin, both on Max Schling's approved list, is a dwarf double Stock-flowering Larkspur with soft salmon-pink blossoms on compact plants about 2′ high, excellent for bedding or for continuous bloom in the center of the long border.

An annual Lupine, *Lupinus Hartwegi* Giants, an origination of Waller-Franklin, is suggested by Max Schling and by Vaughan. It produces from four to six spikes each 3′ to 4′ long on a plant with larger individual blossoms. This is an outstanding novelty of the 1934 season in two selected colors, King Blue and King White. Last year this Lupine was available only in mixture.

In addition to the Verbena Dannebrog there is the glorious Verbena Spectrum. Red with no eye-marking and dazzling glorious color. Waller-Franklin have originated this beauty which is given prominence by Max Schling and by Stumpp and Walter.

Scabiosa Giant Hybrid Mixed, a Burpee recommendation, is an annual of greater vigor and stronger stem than other familiar Scabiosas, while the Double Catteya, an introduction of William Macdonald, in which Vaughan is interested, distinctive for its rich, rosy-lilac color.

Marigold Golden Queen represents the new strain of African Marigolds. Each 18″ plant carries as many as thirty or forty flowers fully open at the same time and many of these blossoms measure 3″ across with flatter petals than the ordinary Marigold. Ninety per cent double flowers may be expected from seed originating with Hurst.

Finally there is the charming Godetia Wild Rose, a hardy annual which grows only 10″ high and is so free-flowering that in full bloom the foliage is entirely hidden from view. This has many uses as pot and border plant or as a cut flower. It also originated with Hurst in England.

"Mr. Adams's study. . . ."

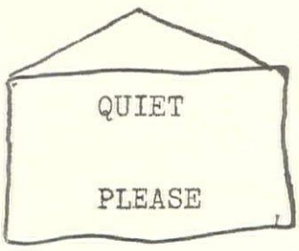
(CONTINUED FROM PAGE 26)

Katie's unspoken criticism of my work. I used to ask her, when I was versifying and she was vacuuming, whether the sound of my pen on the paper annoyed her, but she always said, "No, go right ahead. I can't hear it, the cleaner makes so much noise." Incidentally, my biting satire usually is just as effective as that.

Well, Timothy Adams, the little honey, grew older. He had to get out of Mr. Adams's Study. For his sister Persephone, my beautiful daughter, in July, 1931. She liked that room, too, though when her brother Jonathan had his first Connecticut summer, in 1933, she sweetly gave way to him. He likes it, too.

Now, all those years I was not, as to the assembling of verse and prose, idle. Not with all those maws to feed, I wasn't. And where did I find the calm necessary to do my bit for American belles-lettres? Not in Mr. Adams's Study. Not in that noisy, populous house at all.

I do my work in an old chicken house far from the madding kids' ignoble prattle. But my two boys, Anthony and Timothy, are great walkers, and it is the walk of a moment for them to get there from wherever they are. In one of the windows, for all to see and to heed, I have placed a large sign, the gift of Frank Case of the Algonquin Hotel. It says:



My boys can't read. As this is being written, they have just come up, knocked at the window with their toy-rakes, and said, "Papa, what does that sign say?"

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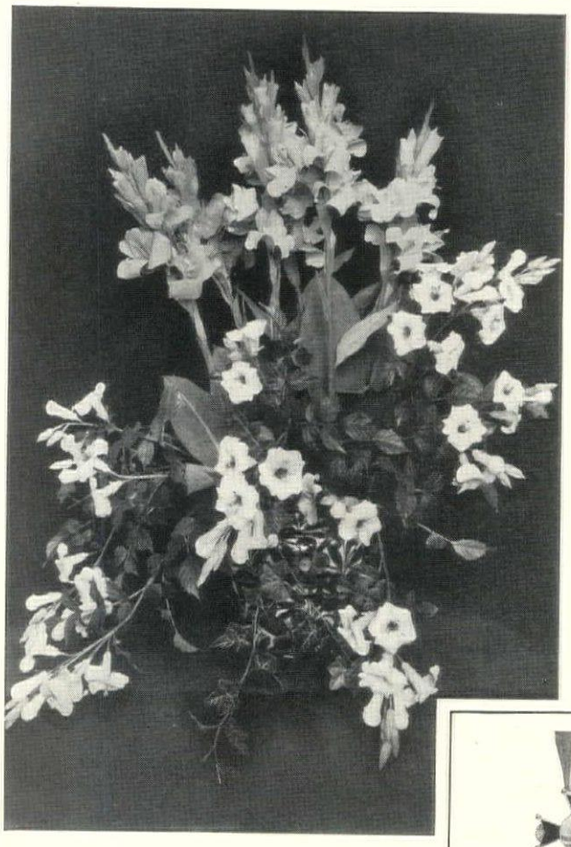

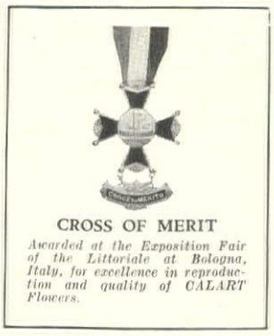
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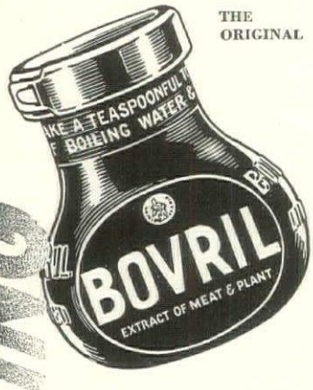

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Recipes for one dish meals

(CONTINUED FROM PAGE 65)

then add milk and 1 egg well beaten. Add Worcestershire sauce to crabmeat; dip in egg then roll in grated bread crumbs. Fry in deep fat for three minutes and put in oven for five minutes to brown thoroughly.

Serve with hot string beans over which has been poured a little hot, melted butter.

PORK CHOPS WITH VEGETABLES

Place on a large baking platter the number of pork chops which you are cooking. Cover each with any turkey or chicken stuffing which has plenty of onions in it. Then surround the chops with sweet potatoes and small apples which have been cored and filled with brown sugar and cinnamon.

Bake 1½ hours in hot oven, reducing the temperature, if necessary, toward the end, and basting from time to time with a little water.

Serve this with popovers.

KEDGEREE

To make Kedgeree, plain rice is boiled. One hard-boiled egg quartered, for each person, is then added. (The eggs should be cut into about 6 pieces.) Equal quantities of cooked fish and rice are stewed with the eggs; a lump of butter, pepper and salt, for about 5 minutes to heat them thoroughly.

This is an Anglo-Indian dish.

ENGLISH CHICKEN AND HAM PIE

Line a casserole with puff paste or baking powder biscuit dough. Place alternate layers thoroughly boiled ham sliced thin, and white meat of chicken, same thickness, occasional spoonfuls of chicken consommé.

When dish is full, cover with ¼ inch puff paste and place in center of crust a funnel with large end out. Decorate with leaves cut from puff paste scraps and brush crust with cream (soft brush).

Meantime add to the hot chicken consommé (a pint of it) ½ oz. dissolved gelatine and ½ tablespoon lemon juice. When pie is done and partly cooled, pour aspic into funnel, half a cup at a time, with a long rest between pourings. When filled, remove funnel and allow to chill several hours before serving.

(This dish is illustrated in drawing No. 2.)

STUFFED GREEN PEPPER WITH RED RICE

Take large green bell peppers, toast over the fire to clean them and take off very carefully the outside skin. From the inside take out all the seeds, then place the peppers in tepid water with salt for five minutes.

Make a stuffing of ground veal and pork to which have been added raisins, and chopped onions, nuts and olives. Fry this mixture in hot butter; add the juice of a cooked tomato which has been strained and stir well until thoroughly mixed. Stuff the peppers, then roll in beaten egg and fry in olive oil.

RED RICE

1 lb. rice
2 tablespoons Crisco
1 small onion
1 sprig of parsley
2 cups of stock
2 Tomatoes
¼ button garlic
1 small green or red pepper
Salt to taste.

Wash the rice until the water is perfectly clear. Put in sautern two large tablespoonfuls of Crisco. When hot, put in the rice and cook until it is a golden brown. The rice must be turned all the time to keep it an even color.

Pass through a colander the raw tomatoes and add to it the onion and garlic chopped very fine, the sprig of parsley and the pepper. Add this mixture to the rice, turning it constantly until the tomato and the onion are cooked; remove to saucepan and add two cups of chicken or beef stock, salt to taste and let it simmer slowly until it is almost dry. When ready to serve make a bed of it on a silver platter and place the peppers in the center.

BIRDS IN JELLY
(See drawing No. 8)

2 level tablespoons Knox Gelatine
3½ cups well seasoned soup stock
2 tablespoons lemon juice
Few grains cayenne
Pared lemon rind
Juice ½ onion, if desired
Whites of 2 eggs

Soak gelatine in ½ cup of cold water for five minutes. Heat stock, add lemon juice and rind, cayenne, and more seasoning if necessary. Add soaked gelatine, and when dissolved, add egg whites slightly beaten. Stir constantly and boil for five minutes Cool and strain through double cheesecloth. (Canned broths and soups or bouillon cubes may be used.)

When the aspic jelly is cool, arrange in a mould any birds, which have been previously cooked and are cold; add some peas, carrots, asparagus or any other vegetables you may wish which have first been cooked. Pour over them the aspic jelly; and if you wish to have the dish very lovely, you will add it in layers, let it set for two or three minutes and put in more vegetables so they will not all rise to the top.

Let our windows all be filled with views

(CONTINUED FROM PAGE 47)

often fly to a certain window to dip my tired mind. It glorifies the guest in a house at Fort Washington, Pa. High up in a turret, tree-top high, a kind hostess tucks the weary traveler, who comes to her with cob-webs to be brushed away. It is worth waking in that room at dawn to watch through a southeast window her French farmyard come awake—to see a line of geese waddle out in the early light to meet the sun, to watch the sheep stirring in their fold, and the quiet heads of horses drowsing at their stall doors. Not until the light picks out some lazy ducks, up to now in shadow on a pond, does last night's wayfarer, visited by a new peace, turn over and sleep again. The view from every guest room should lead down such a lane.

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18th Century Italian provincial desks

(CONTINUED FROM PAGE 50)

ing-room and, oftentimes, in bed after breakfast, before the daily routine commenced. Made of plain wood such as walnut or olive, they could be found further embellished with inlay and marquetry and, ascending the scale, commensurate with the rank and purse of the individual, they were oftentimes covered with leather richly embossed in gold, handles for the tiny drawers in ivory, and lined with the richest of silks and brocades.

Men, on the other hand, as military dominance of everyday life faded into the background of existence, took up the management of their estates and fortunes. Legal documents, plans, maps, important letters on affairs of business were added to the ordinary accumulation of correspondence, increasing in number as the popularity of writing spread with the greater prevalence of education. For these valuable and often secret papers much ingenuity was expended in concealing their whereabouts; thus secret drawers, and repositories for other valuables were contrived to meet the necessity, becoming an adjunct of most desks and writing tables. It is difficult for us to comprehend this custom until it is realized how scarce were banks and safe-deposit vaults up to one hundred years ago.

THE TYPES

The Italian desks of the 18th Century, while varying enormously in the types and styles, woods and finishes, were chiefly found in three categories: (1) The bureau or slope-front desk with inclined lid and drawers beneath. (2) The table desk with either shallow drawers in the apron of the table or with deeper drawers at the sides, allowing space between for the knees of the writer, this latter type being similar to the so-called "knee-hole" desk but the drawers did not reach to the floor. (3) The desk with a cupboard or bookcase above and drawers beneath. The first two types of desks varied from the chest-of-drawers and tables of the period only in the details that accommodated the facilities for writing. In all else they conformed to the smallest detail, passing through the various transitions that the commodes and tables underwent, both in woods, inlays and finishes as well as form, line and detail.

The desk was never an inexpensive acquisition. The poorer people had no need to preserve documents, deeds and valuable papers since they did not possess them, and furthermore, writing was an art which only the wealthier classes could afford to acquire. If by any flight of imagination a letter had to be written by one of the humbler folk, it was usually done by the parish priest or a public writer in the piazza, as is often the case to this very day.

The third and last development was the incorporation of the bookcase feature. It is impossible to definitely locate the birthplace of one of these Italian cabinet-desks as the local tradition in any part of the country came less in contact with this piece than with any other. The gentleman of 1750 ordering from his cabinet-maker described one that he had seen on foreign travels to distant Paris or London and more comprehensively still one that he had seen in the house of some friend who had brought it back to Italy from the North. Their design depended therefore largely on the opportunities afforded to the purchaser both as to travel and purse.

The cabinet-desks created of choice woods—walnut, olive, fruitwood and burl-walnut, especially noted for its richness of color—followed all the influences of the age, Queen Anne, Louis XV, Chippendale, Hepplewhite, Sheraton, Louis XVI and Empire, with small regard for authentic interpretation except in the latter two periods. The French bookcase desk with gilt wire set in open panels across the upper bookcase portion and the Sheraton tambour desk, if they do exist, are very rare indeed. The climate of almost all of Italy, which is very dry and hot in summer, and very damp and chill in winter, may be the reason for the lack of popularity of these two examples. The wire mesh in the first case would seem to leave the books with fine bindings in which the Italians excelled too exposed to the change of temperature and to the dust and damp, while tambour-work, i.e., strips of wood pasted on cloth so that they roll back into receptacles provided for them, would be impractical as the dampness keeps the glue soft while the dry heat of the rest of the year would warp and split the small slender pieces of wood. This is only a conjecture, however, which seems reasonably derived from actual experience.

The more usual examples of the bookcase or cabinet desk consist of the desk portion with the sloping lid, opening down on sliding supports to furnish writing space, beneath the desk usually two or three full-length drawers, while above, the bookcase or cupboard with solid wooden doors gave height and importance to the ensemble. These upper portions were terminated by all manner of cornices, pediments both curving and triangular, broken and unbroken or sometimes perfectly straight and horizontal with fanciful ornaments at either end taking the forms of urns, vases of flowers and conventionalized plumes according to the whimsy of the creator.

DOORS

The doors might be simply paneled with unornamented moldings, in keeping with the rest of the desk, or with mirror insets both in the doors and as a crowning feature either plain or engraved; while from Venice, Turin and the North came marvelous examples of this type decorated in Chinoiserie designs in beautiful colors after the manner of the Martin's in Paris or delicately enriched with floral designs and garlands inspired by the vogue that Fragonard and Watteau had created at the Court of France. When these cupboards were opened, as they were often left on grand occasions, the interiors with their manifold drawers, compartments, niche-like pigeonholes, entirely decorated in even a more elaborate and finer detail than the exterior, presented a veritable exhibition of the painter's art, in imagination as

(*Continued on page* 70)

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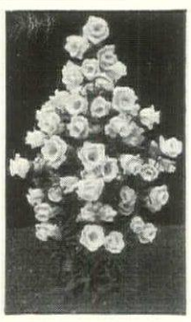

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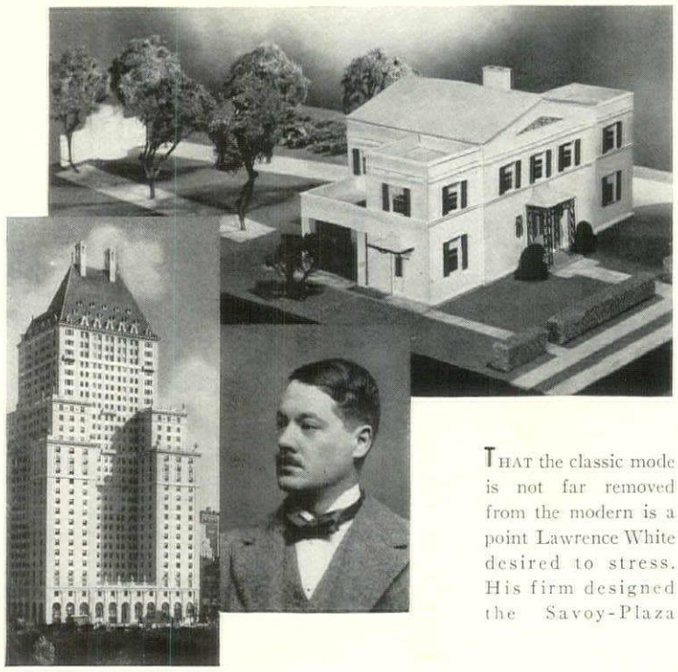

THAT the classic mode is not far removed from the modern is a point Lawrence White desired to stress. His firm designed the Savoy-Plaza

Skyline architects turn to houses

(CONTINUED FROM PAGE 36)

monument to Mr. Chrysler. The slightly Siamese stainless steel pinnacle struck a new note in modern design. And now he has done it again with his copper house. Perhaps this time he will have more followers.

Fifty or more years ago Stanford White ushered into American architecture the classic revival, driving into ridicule the superficial fashions that had been current since before the Civil War. Despite the strong trend toward modernism at the present time, his son, Lawrence White, is still convinced his father was right. Still carrying on the firm of McKim, Mead & White, Lawrence joins with the older partners in carrying on the traditions as well as the famous name.

The classic ideal, in his usually accurate opinion, is one not far away from the concept of modern architecture. Both dispense with as much ornament as possible. Lawrence White's house is a rather potent argument against the usual anti-classic belief that fitting a plan into a formal design upsets the efficiency of the plan.

And so from strictly classic to metal-clad modern run the designs of these skyscraper architects, proving, if anything, that residence architecture, while still in a traditional stage, is further along on the road to modernism than a tour of the suburbs would lead one to believe.

18th Century Italian provincial desks

(CONTINUED FROM PAGE 69)

well as color and design.

In rustic examples of the cabinetmakers' *tours de force*, the painting was substituted by an ingenious method of cutting out colored prints and applying the "cut-outs" on a delicately colored background in such a manner of grouping that new and fascinating little scenes were created.

In the Empire period, the Italian desks followed the French models almost entirely. The more usual form was like a tall chiffonier with a marble slab top. Directly under the top piece there was a long shallow drawer, the entire width, with a panel directly beneath that let down on brass hinged supports, covered on the inner side with green leather for writing. All manner of compartments and pigeonholes were to be found within, executed architecturally in a lighter colored wood such as fruit or tulip. Below this surface there were usually two or more deep drawers. These desks were always plain surfaced, instead of paneled at the sides, and frequently had a long column at each side of the front, reaching from the under side of the top cornice to the base, the whole raised off the floor on ball-feet or sphinx-paws. The columns were ebony and the feet gilt.

The rustic versions of this model substituted marbleized wood for the real marble top, cypress cleverly stained to reproduce the color and polish of mahogany, while the columns were made in plane wood lacquered black. The classic ormolu of the originals was imitated naïvely in gilt-painted replicas from plates taken from books on this subject.

Editor's Note—This is the sixth article in Mr. Carrère's series dealing with 18th Century Italian Provincial furniture. The first, in the April, 1933, issue, gave an outline of the general influences of the time. Chairs were discussed in May, tables in July, sofas in August, and commodes in September.

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The Celandine, a flower of the poets

(CONTINUED FROM PAGE 51)

as it is reported to do in England. But its mat of glossy, brittle heart-shaped leaves has gradually widened to perhaps the size of a large meat platter and one or two subsidiary colonies have started further along the bank. I should be distressed if Spring came and it did not. It blossoms with *Scilla sibirica*, that also occupies the bank, the two foregathering with enthusiasm and making the most brilliant color contrast in the garden at any season—piercing blue and brightest yellow. A small show close to the ground but none is more striking, and to its credit it is willingly produced in the shade where it is often difficult to fix bright colors.

The blossoms of the Lesser Celandine open only in shining weather. The little green knobs unfold about nine in the morning and by five in the afternoon have closed for the night. Then as the days grow longer and warmer the whole plant disappears, leaves, flowers and stems. I have never noted just the date of its final disappearance, but it is accomplished quickly and quietly. There simply comes a day when it is not there.

OTHER FORMS

Mr. Bowles after talking about expulsion speaks with enthusiasm of a white form of the Lesser Celandine as a fine thing "that has a charming, creamy tint and is as beautifully varnished as any Buttercup." He also tells us of a double form that he considers worth growing and of one he found with variegated leaves. None of these forms have I ever been able to come upon in this country though I have inquired assiduously, and would like well to have the white one. But he also speaks of "the major form from Italy" which he says does not increase too quickly, and this I have had for many years. It came to me as did so many treasured things from the garden of the late Clarence Lown in Poughkeepsie.

This type grows perhaps six inches tall and to the eyes of the casual has the general appearance of our Marsh Marigold, *Caltha palustris*. The leaves are large, shining and handsome, the flowers like giant Buttercups with that effective highly varnished surface. The plants bloom almost as early as the more humble sort and as inconspicuously take themselves off when they have finished. It seems to be variously known as *Ficaria grandiflora*, *Ficaria calthaefolia* and *Ranunculus grandiflora*. But by any name it is a valuable plant and makes a brave show in the early spring garden. It grows here in a low portion of the rock garden where the soil is dark and seldom bone-dry. Near it are clumps of Spring Snowflakes, *Leucojum vernum*, and a little higher up out of the damp gatherings of soft-hued early Crocuses—*Imperati*, *Sieberi*, *Tommasinianus*. The spread of this Celandine is slow unless in stirring the ground about it you disengage from the parent clump some of the little tubers. Any of these will start off on their own to make new clumps and so your store and your pleasure increase.

Curiously enough the plant we know as the Greater Celandine has no relationship or likeness to the Lesser Celandine or its *grandiflora* type. It does not belong as do these to the natural order Ranunculaceae, but to the Poppy tribe. Its botanical name is *Chelidonium majus*, and it is commonly known by any of a number of appellations—Wartwort, Tetterwort, Killwort, Kinningwort, Sightwort, Swallow-wort, Garden Celandine and Greater Celandine, among them. It is as well known in this country as in its native haunts of Europe for it is one of the plants that have faithfully followed the footsteps of man, or that man has carried with him in his wanderings. It was esteemed a famous remedy for a vast number of ills that flesh and pride are heir to—baldnesse, blackspots, chaps, chollicke, dropsie, jaundice and scurvy, ringworms, green-sores, freckles, teethache, falling-teeth, itch, plague, bloodshot eyes, hot gout, fellons—to name but a few of the long list given in that curious ancient work, the *Garden of Health*, by Langham, 1633. Small wonder we find it lurking about old farmsteads and along the roads near long-settled towns rather than in more secluded localities. Such a valuable remedy for "Sicknesse generall" and "Griefes generall" must certainly have been kept close at hand by our adventuring ancestors who on coming to the New World faced so many dangers to life and limb and spirit.

This plant, according to Mrs. Grieve in *A Modern Herbal*, is undoubtedly the true Celandine, the famous drug plant of the Middle Ages, though the early herbalists seem to have used the name rather indiscriminately, confusing these two quite different-appearing plants, the Lesser and the Greater Celandines, in their writings.

WHAT IT LOOKS LIKE

Chelidonium majus is a herbaceous perennial growing some two feet tall, much branched, with hairy stems and flimsy though rather hairy leaves that are deeply divided and of a pale green, paler beneath. The flowers, borne in a loose cluster at the ends of the stems, consist of four ochre-colored petals set in the form of a cross, with a dense mass of yellow stamens in the center. Any frequenter of the countryside must know the plant, especially if he has attempted to gather the cheerful blossoms and so has had his fingers badly stained with the ill-smelling yellow juice with which the stems are stored, and which country people still maintain is a cure for warts. But it is no good for cutting in any case, for leaves and flowers wilt almost immediately. It is pretty, however, and especially noticeable in early spring, and the plants bloom all summer, often bearing their yellow crossed flowers and their long seed-pods at the same time, which gives the plant a rather untidy appearance.

Pliny, whose book of wonders was called by D'Israeli an "awful repository of all the errors of antiquity," records the discovery of this plant by the swallows, affirming that it is named chelidon (a swallow) because it comes into flower when the swallows arrive

(*Continued on page* 72)

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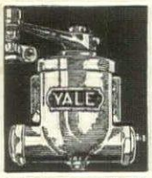
YALE Door Closers



YALE Door Closers efficiently *control* doors — banish the annoyance of slamming and of doors carelessly left open. Install them to promote health, comfort and to save fuel.

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The Celandine, a flower of the poets

(CONTINUED FROM PAGE 71)

and its departure coincides with theirs, and that these wise birds make use of its juices to cure eye affections of their young. Many curious notions were held about the plant in early times and the belief in its effectiveness as a cure for eye troubles was held for a long time.

Of course, the Greater Celandine is a weed and perhaps the careful gardener would not admit it to his garden, yet it covers a bare bank with pretty pale verdure and yellow flowers throughout spring and summer, so is not by any means to be despised. In the catalog of one of the best-known British plantsmen is listed *Chelidonium laciniatum*, "An odd and quaint variety of the Greater Celandine with handsome leaves and pretty fringed flowers." And seed is offered of a double-flowered sort that is said to be quite well worth growing.

A plant whose leaves and flowers are much like those of the greater Celandine is native in this country. This is the Celandine Poppy, *Stylophorum diphyllum*, found at the edges of damp-ish woodlands in many parts of the East and out through the central western states. This plant is sometimes transplanted from the wild to gardens and I have occasionally seen it offered in catalogs as a good rock plant. The flowers are somewhat smaller than those of the Chelidonium but they appear early and the stems exude the same orange-colored juice.

Perhaps none of these plants that bear the name of Celandine will meet the fancy of the exquisite gardener; certainly they are not to be numbered among the choice and difficult things, but they are cheerful and willing and bright in appearance and one's experience with them will not be like that of the husband in A. A. Milne's story, *Two People*, who "watched a sow-thistle which had got into his sidalceas change into a sidalcea that had got into his sow-thistles." They will not ring such disconcerting changes upon us, but prove equal to maintaining their individuality even in the face of invading Thistles.

They brought style to the machine

(CONTINUED FROM PAGE 55)

may be very costly if sales dwindle because a competitor has dressed up an equally good or even inferior product. He has brought style to the most commonplace things without adding to their cost, and has thereby made it possible for the lowliest homes to have that beauty which was denied them in the early days of style dictators. There has been a great reward in the growing appreciation of the people as a whole for the esthetic that seems about to result in an age of beauty consciousness never before equaled.

One of the more interesting phases of the establishment of this new profession lies in the variety of work which has been turned over to the designer. Everything from perfume bottles and containers, kitchen sinks and washing-machines to automobiles and locomotives has been styled and beautified. New materials have been brought into use and old ones introduced in new places. Textures have been studied, surfaces and finishes developed to enhance the attractiveness of every product. The splendid coöperation between manufacturers, engineers and designers has amply repaid all of them in results and is bound to, in the future, produce still greater results.

It seems very opportune that the first national show of the work of industrial designers should be scheduled for this time and very fitting that it should be held at the Rockefeller Center, New York City. Opening the first of February there will be exhibits covering the whole field of industrial design, and there will be plenty of material to appeal to both men and women, manufacturer or consumer. Sponsored by the National Alliance of Art in Industry, it cannot but further stimulate the American public in this movement toward the development of beauty in every detail of living.

It is practically impossible to furnish a home today and not find in each room a large number of the industrial designers represented. The kitchen on page 55 is a typical setting and here we find a sink of Gustav Jensen's design; linoleum, Hazel Dell Brown; stove, Norman Bel Geddes; clock, Gilbert Rohde; refrigerator, mixing-machine and teakettle by myself.

In the living room on page 54 an harmonious effect is achieved with the products of eight designers utilized: Desk, Gilbert Rohde; desk chair, Donald Deskey; radio, Ben Nash, collaborating designer, Verna Cook Salomonsky; upholstered chair, Gilbert Rohde; black and silver leather box, Gustav Jensen; tray table, Frances Cushing Hall; rug, Russel Wright; flower bowl on radio, Walter Dorwin Teague; lamp and flower vase on bracket shelf by myself.

In the bathroom on page 55 is the new lavatory of George Sakier, with towels and bathmat by Virginia Hamill; dressing-table, stool and brackets by myself, and flower vases, Walter Dorwin Teague.

The designers of the smaller objects on page 54 were: Clock, Gilbert Rohde; metal candlestick, Ruth Gerth; glass candlestick, George Sakier; food warmer, myself; bowl, Walter Dorwin Teague; clock, Henry Dreyfuss.

Korean Hybrid Chrysanthemums

NEW *forms hardiness colors*

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■ Mrs. J. Gardner Coolidge, 2nd divides her time charmingly between her serenely spacious house in Brookline, Massachusetts and the Coolidge Island in Squam Lake. Her energy and enthusiasm are inexhaustible and besides closely supervising the education of her four children she gardens a great deal, plays badminton and tennis, swims and climbs mountains. She is devoted to dogs and raises dachshunds with great success. She loves yellows, browns, and greens. She gives charming dinners in her green-paneled dining room, and her panned oysters in a tomato sauce are celebrated. She always smokes Camel cigarettes.

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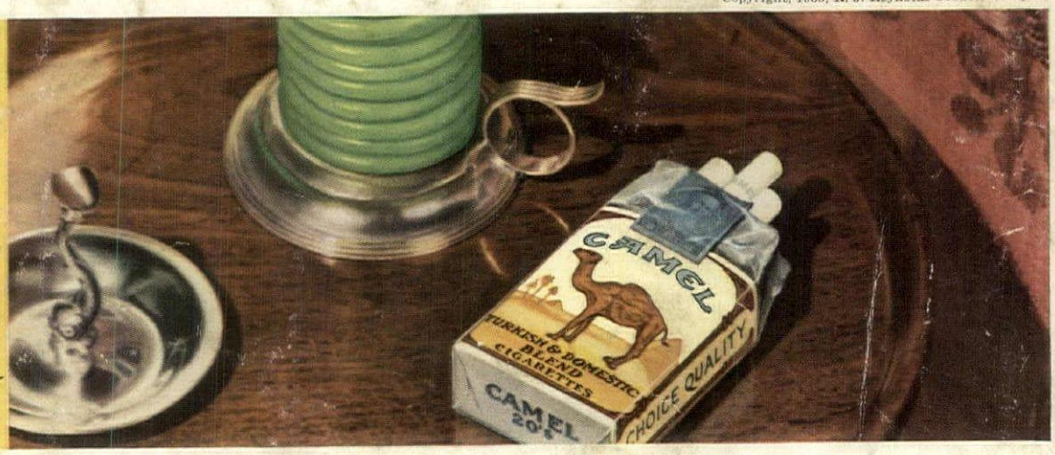
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